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By ALBERT T. REID

See article on page 8

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What They Say

WANTS IT ALL EXPLAINED—

"For a long while I have entertained the thought of writing you a request that you sometime explain in your magazine, in the simplest possible language, just exactly what the great figures of the modern movement have added to art or to expression in art. I have hesitated to publicly display my ignorance but a phrase or two in Mr. Macbeth's 'philippic' in *The Digest* for Dec. 1 has brought me to a decision.

"Altho I have had years of experience as a student and teacher of drawing and painting I frankly admit that I fail to understand the moderns, and I know that there are many other teachers and painters in the same predicament, to say nothing of the innumerable laymen. What are the meanings of the terms 'significant form,' 'plastic form' and 'real form'?

"An artist friend of mine sympathetic with and apparently understanding the work of the moderns is constantly surprising me by his preferences and I have noted that practically all the pictures approved by him are characterized by hard 'edgy' contours. The draperies often look to me like bronze or some other hard substance. Does that make them 'plastic'? On one occasion when my friend had used the expression 'significant form' I asked, 'Significant of what?' and the answer was, 'Significant of itself.' Isn't that reasoning in a circle? When he endeavors to explain the difference between 'real' form and apparent form I feel positively stupid; when I am told that the moderns have a new conception of form, and that they are painting form as they know it regardless of any aspect of it then I can't even appear intelligent; when one of our apparently accepted recent moderns writes that he has 'realized that space can be modelled as well as the object' then I tear the air where was once my hair and wonder: am I cracked or is he? Finally we are told that the moderns are painting weight—not the apparent effects of weight but weight itself; and that is the last straw!

"I fail to see how we can paint other than visual experiences (plus our individual reactions to the extent that they are expressible in the medium) and surely we do not apprehend weight through the eye. Otherwise why not paint the temperature of the thing, and the odor as well? And don't leave out the sound!

"I realize that graphic expression is one thing and verbal expression another and that it is difficult, if not impossible at times, to explain the one in terms of the other; but can you not help out some of us backward or dull-witted conservatives? You will thus not only do us a great service but will

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likewise make much of the text and the illustrative matter in your valuable Digest considerably more intelligible and enjoyable. If however you are too busy please delegate the job to some one who will give us more than mere words."—W. C. Baker, Professor of Drawing, Cornell University.

[EDITORIAL NOTE—The job is hereby delegated. THE ART DIGEST in fairness to everybody and itself declines to wade any deeper into hot water.—P. B.]

SETTING THE WORLD STRAIGHT

Can't you give us more reproductions of real pictures and fewer of freaks? Your business, I know, is to reveal the art world as it is, but surely there must be many capable American painters who haven't gone insane. Art seems to me to be in a deplorable state when the work of our real masters is crowded out of the galleries and the pages of the magazines and the space given over to trash.

The retort of the modernist, of course, is that those of us who honestly try to make a cod look something like a fish don't understand. We are unawakened and are therefore of a lower order. This may be true. It is here the art magazines could be really helpful. They could educate us. We have a suspicion that most of the so-called modern art is merely an excuse for an inability to draw. It appears to us that the daubs that are cluttering up the galleries might be done by any plumber's helper in his odd moments.

Maybe we are wrong, and it is very discouraging. We are too dumb to understand. Our magazines show us a representation of an alleged human being that has been run over by a steam roller and tell us that this is an outstanding work of the year. We must live up to it. But they don't tell us why. We would like to know, for example, why we should spend years of hard work and serious study of draughtsmanship, color, composition, et al., when some g.n.-drinking flapper, three months in an art school for the fun of it, can clean her brushes on her canvas, call the result the soul of something-or-other, and have critics and editors take it seriously.

The sincere men who have broken from tradition and are putting new life into art deserve all possible credit, but they can be counted on the fingers of two hands, one of which has played with a buzz-saw. The rest seem actuated merely by the idea that anything different is better, which in our opinion is not precisely intelligent.

Another thing that mystifies us is why it is necessary to glorify the hideous. The thing labeled "Christ" in your mid-October issue is a fair sample. As to the physical appearance of the Nazarene, one man's guess, perhaps, is as good as another's. Certainly he was a Jew. But he must have been representative of the best of his race and not a diseased, sweat-shop kike.

So, if you must publish these profound things, at least explain to us in simple language why they are profound. Then we can shut our eyes, dip a whisk broom in barn paint, and do some profound things ourselves.—Walter de Maris, New Rochelle, N. Y.

[EDITORIAL NOTE—

"The world is out of joint. Cursed be my fate. That ever I was born to set it straight."

P. B.]

LAUGHING IT OFF

"Before reading Macbeth's letter in THE ART DIGEST, an idea popped into my head. Here it is, and if you think it interesting enough to print, go to it. I think that a lot of my brother artists and critics have fallen into serious error in the matter of the modernist painters. We have all been taking a crack at them and treating them seriously when, as a matter of fact, they should be classed as humorists in paint! Every time I look at some of their things I can see different types of men as the artists, all of them with their tongues in their cheeks! Nothing, you know, is more assassinating than ridicule. Let's form an endless chain of artists of national reputation and make it a rule to laugh every time any member of it sees one of their 'comics' no matter where or no matter who is present! Anything is worth trying. It's either that or it means a really deadly campaign, a getting together of all the men who stand for the highest forms of art, whether they can execute them or not, and make a clean sweep of all modernism, not because some of it is not good but because the very word modernism is an offense to us—a clap-trap catch-word, used as a cloak for the unskillful, the untrained, the incompetent (in the main) for an idea that is basically as old as the proverbial horse chestnut, without any of the beauty of the original idea. After reading Macbeth's letter, I can only say he covers the field splendidly. I call on all the conservative painters and all those who buy their work and all those who wish the rising generation to be a healthy one, one appreciative of all the beauty in nature on which the exquisite in form and color is built, to get together, to sink all the petty things that disturb our lives, and say together until all the freaks are kept within the side shows of the circus and the county fair where they belong, and we shall return to calm waters instead of living in the foul air of a cesspool and in daily contact with abortionists.—Dawson-Watson, San Antonio, Texas.

FULL OF SOLID MEAT

"I think it's a dandy magazine, so full of solid meat; and it is so vital and full of information that I am impelled to go through it as soon as it comes."—Dorothea Thorne, Hollywood, Cal.

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Number 9

Pennsylvania's Annual Gets Little Praise From Critics



"Nusanshi Kuo," by Mildred B. Miller. The Mary Smith Prize.



"Eve," by Gladys Edgerly Bates. The George D. Widener Memorial Gold Medal.



"Mary," by Sidney E. Dickinson. The Walter Lippincott Prize.

The 126th annual exhibition of the Pennsylvania Academy of the Fine Arts opened on Jan. 25 to faint praise from the critics. Chief among the complaints is that the show lacks outstanding examples by the first rate artists represented and that it suffers from a dearth of creative fire, leaving the viewer cold. Although proportionate emphasis is given to both the radical and the conservative schools, the critics bemoan the fact that important works from either camp are sadly missing. One critic went so far as to express the fear that Philadelphia might be losing her drawing power for the leading artists who send works to such exhibition centers as the Carnegie International in Pittsburgh and the Corcoran Biennial in Washington. The annual, comprising 361 paintings and 148 pieces of sculpture, will be on view until March 15.

The prizes: Temple Fund and Medal (best picture in oil), Alexander Brook, "The In-

truder;" Walter Lippincott prize (best figure painting in oil by American), Sidney E. Dickinson, "Mary;" Mary Smith prize (best painting by Philadelphia woman artist), Mildred B. Miller, "Nusanshi Kuo;" Jennie Sesnan Gold Medal, (best landscape), John Folinsbee, "Canal and River;" Carol H. Beck Gold Medal (best portrait in oil), John Sloan, "The Sculptor Vagis;" George D. Widener Memorial Gold Medal (best sculpture by American artist), Gladys Edgerly Bates, "Eve;" James E. McClees prize (best composition in sculpture), Edward McCartan, "Dionysius." The Edward T. Stotesbury \$500 Prize will be awarded later for the most important contribution to the success of the exhibition.

"The paintings in the 126th annual," wrote Dorothy Grafly in the Philadelphia *Public Ledger*, "are, in general, disappointing. Had there not been an unusual number of stimulating canvases in the last American section of the Carnegie International one might gather from an analysis of the annual in our city that American artists were either asleep at the canvas, or quite content to copy other men's discoveries.

"There are two distressing aspects of the present exhibition; one is the great number of mediocre experiments in the so-called modern style; the other is the uninspired finesse of technique that appears in the more proficient moderns as well as in the work of those whom the moderns would undoubtedly repudiate.

"Sometimes there are undertones of emotional response between oneself and the exhibition that give the key to its significance. Sometimes such response is lacking. The Academy's annual exhibition leaves me cold, and a little discouraged.

"Do the artists feel stirring in Pittsburgh and in Washington a receptive interest in vital art expression that is lacking in Philadelphia's annual American art offering?

"The Pennsylvania Academy, onetime leader

in the field of art, would seem to be losing ground in the estimation of American artists. Its policy is no longer aggressively creative in its attitude towards art and artists. It is no longer the challenger and discoverer. And, as the result of this passive lack of policy it is risking not only its prestige as an existing factor in American art, but also its own personality.

"There are too many dead art shows. Too many perfunctory exhibitions, and our institutions spend too much time encouraging and showing the mediocre. It is, in the long run, more readily found and more easily understood



"The Intruder," by Alexander Brook. Winner of the Temple Medal.



"Dionysius," by Edward McCartan. The James E. McClees Prize.



"Canal and River," by John Folinsbee. The Jennie Sesnan Gold Medal



"The Sculptor Vagis," by John Sloan. The Carol H. Beck Gold Medal

than the work that keeps pace with the age or runs ahead of it.

"What the 126th annual exhibition at the Pennsylvania Academy of the Fine Arts has to say about American art has a certain bearing upon the general art condition of the country. It tells us that too many artists are forced to make a living painting commission portraits, and that too many enthusiastic individuals who have the time to spare and the desire to spend it pleasantly are slinging paint.

"What we lack in America, on the evidence of such an exhibition, is intelligent and inspired patronage of American art, the sort of patronage that gave to the world its heritage of Rubens, Raphael, Leonardo da Vinci and Michelangelo. The purposeful development of

our art is in the hands of men of means, and it is to be hoped that among them will be those of creative enthusiasm, who will have the nerve to subsidize American men of the arts and open up to them the opportunity to create works more ambitious than the weary succession of modern easel canvases."

Francis J. Ziegler wrote in the Philadelphia *Record*: "Contemporary art, as represented by the 126th annual, is sadly lacking in imagination. Here are hundreds of canvases, many of them fashioned by painters whose mere technical ability leaves nothing to be desired, which leave us cold simply because they repeat ad nauseam the subject matter of yesterday presented in the same old way.

"This may sound like a plea for modernism.

It is not intended as such. As a matter of fact, the inclusion of certain examples of the modernistic school in this collection does not help matters particularly. It adds a touch of what might be described as comic relief, and as such is to be commended, but even the modernists fall into ruts and their work becomes as stereotyped as that of their conservative brethren.

"The question as to whether this exhibition is really representative of contemporary American art may be raised, but will not be discussed here. It is a fact, however that the impression produced by a single visit to this exhibition is that a number of contributors are not represented by their best work. In other words, there are a number of second-rate paintings by first-rate artists."

T. B. Clarke Dead

Thomas B. Clarke, collector, and art patron, died at his home in New York at the age of 88.

Becoming interested in art in 1870, Mr. Clarke's first interest was in collecting Chinese porcelain. In 1892 he bought a private dwelling in which to house his collections and here he made his first assemblage of "single color porcelains," a method of grouping that later became popular in the museums of America.

His collection of paintings by American artists, which extended over a period of 30 years, was sold in 1899 for \$235,000. Of late years he devoted himself to forming a collection of early American portraits, which is now on exhibition at the Pennsylvania Museum.

Mr. Clarke established the prize for competition at the National Academy of Design and a scholarship at the New York School of Applied Design for Women.

West Point and Lee

For the first time since the memorable spring of 1861, West Point has honored its erstwhile superintendent, General Robert E. Lee. His portrait was accepted by the Military Academy, as the gift of Mrs. L. M. Bashinsky of Troy, Ala., on the 124th birthday anniversary of the great Confederate leader. It is the work of Ernest L. Ipsen, New York portraitist.

James C. Young, the author of "Marse Robert: Knight of the Confederacy," who knew Lee, said: "Mr. Ipsen has painted both the visible Lee and the inner spirit of the man." Mr. Ipsen chose to paint the general fifteen years before Appomattox, wearing a heavy black mustache, his face still unlined by the trials of war. The underlying trait is kindness.

Only two portraits of Lee were painted of

him during his lifetime, one by an unidentified artist on Lee's graduation from West Point in 1829, the other by Robert W. Weir (father of James Alden Weir) while Lee was superintendent at the Academy.

The New York *Times* in an editorial: "In the West Point portrait Lee, with his strong, delicate countenance, luminous eyes and black mustache, suggests Poe. In youth as in age, his was the face of an idealist. This country will always remember him with the sad, lined visage and white beard of Appomattox. But it is well that the lads at West Point are henceforth to see him in the Blue he wore with distinction and honor, and which he doffed with a heavy heart."

Sculpture Contest Awards

A jury of well known artists, critics and collectors has awarded prizes amounting to \$3,500, offered by the Rosenthal China Corporation, in a small sculpture competition sponsored by the Art Alliance of America. Of the 242 contestants three artists were awarded prizes as follows: First prize, \$1500, to A. Katchamakoff, of Palm Springs, Cal., for "Peasant Woman and Child"; second, \$750, Maeble C. Perry, Chicago, for "African Deer"; third, \$500, to Robert Cronbach, New York, for "The Dancers."

Serving on the jury were Mrs. John D. Rockefeller, Jr.; Miss Elisabeth Luther Cary, art critic of the New York *Times*; Richard F. Bach, Metropolitan Museum of Art; Miss Harriet Frishmuth, and James Earle Fraser, sculptors; Miss Dorothy Shaver, of Lord & Taylor; and Albert W. Heckman, teacher and designer. Under the conditions, typically American themes were to be given preference.

Later on the prize winning models and 50

Not a Threat

Ralph T. Walker, New York architect, in a symposium of the American Institute of Architects denies that the machine is necessarily a threat to art. He contends that the limitations of the machine are the same as those of the human mind and that it, too, is capable of "either great refinement and precision or a brutal austerity," just as willed by the worker. Standardization of expression, which Mr. Walker says is running throughout all the new European architecture, is termed by him "fake modernism."

"When the architect endeavors to recreate the immortality of the past he always fails. The Pennsylvania Station in New York City, for instance, can never be as fine in all its parts as its prototypes—the Roman baths. That which in spirit is lost can never be regained, and to my mind the modernists are correct when they consider a grain elevator of more importance than the Roman baths."

"America is overspread with a tight coverlet of an older group of cultures, inherited, borrowed and lazily adhered to. . . . Under it, it is barely possible for a younger, more native culture to grow without in some way conforming. . . . The important factor in contemporary architecture is that some experimentation is taking place. In that respect, a gas pipe exalted from the areaway is more important than the Greek Doric order."

others selected by the jury will be shown in New York and other cities. The public will cast ballots to determine two "popularity" awards.

Women's Fortieth Annual Proves Large and Representative



"April," by Katherine W. Lane. The Anna Hyatt Huntington Prize.



"In a Cornish Town," by Mary Nicholena MacCord. National Arts Club Prize, given by John G. Agar.



"Yellow Calla-Lilies," by Mary N. Tannahill.

The 40th annual exhibition of the National Association of Women Painters and Sculptors is being held until Feb. 8 in the galleries of the Fine Arts Building, New York. It is one of the largest shows yet arranged by the association and gives a comprehensive view of what these artists are doing. Included are 218 oils, 130 water colors, etchings, lithographs and sketches, 24 miniatures and 46 pieces of sculpture. The jury of awards, Mabel Conkling, chairman, distributed the following prizes:

Anna Hyatt Huntington prize for best sculpture, Katherine W. Lane, "April"; National Arts Club prize, given by John G. Agar "for best work of art," Mary Nicholena MacCord, "In a Cornish Town"; Nanna Matthews Bryant prize for sculpture, Fausta Vittoria Mengarini,

"Baby's Head"; Margaret Cooper prize for best portrait, Helen C. McClain, "V. H. Healy"; Eloise Egan prize for best landscape, Isabelle Tuttle, "Afternoon"; Eloise Egan prize for "best landscape with human interest," Margaret Huntington, "Children's Rainbow Fleet"; Edith Penman Memorial prize for flower subject, Laura Baker, "Flowers"; the association's medal for miniature, Margaret Foote Hawley, "Portrait of William Foote"; association's medal for water color, Sara Bard, "The Village"; association's medal for black and white, Josephine Vermilye, "The Pudding." Honorable mentions went to Brenda Putnam, Rosamond S. Bouve, Ellen I. Murray, Agnes M. Richmond, Hortense Budell, Beulah Stevenson, Dorothea Mierisch. Edward Alden Jewell, critic of the New York

Times found the general tone of the exhibition "colorful and decorative. . . . Most of the work may be described as academic, but always cheerful and seldom pretentious. Some of it is pretty sentimental and a good deal of it is sentimentally pretty. But on the technical side the average holds up very well and a few of the pictures reveal an original imaginative conception well carried out.

"There is very little pronounced 'modernism' in the show, aside, perhaps, from Agnes Pelton's rather dubious 'Fire Sounds,' an abstraction. The sculpture isn't good enough to shake the earth or set fire to any rivers, though much of it is pleasing."

Depression

That the Metropolitan Museum should feel a "depression" seems almost incredible to the many visitors who have stood within its noble walls. Yet, according to the report of the trustees at the annual meeting, the museum's efforts to serve the public must be reduced unless more funds for the cost of administration and service are provided.

"The trustees view with regret the diminution of the acquisition of works of art by purchase due to the continued diverting to administration purposes of the funds which should preferably be used for the building up of the collections," the trustees reported. "They will consider every method of economy in the administration work consistent with the service which the public is bound to expect."

In 1930 the attendance fell 1227. "No record in type or in spoken words ever can tell the full story of the Metropolitan Museum's service to the public," according to an editorial in the New York Sun. "Last year, for instance, more than 1,338,500 persons visited the Metropolitan—a figure which shows a slight drop in attendance since 1929. But this conveys no idea of the learning and pleasure derived from the art collections by those who came to the museum in that period."

Pan-American Prizes

An exhibition of Pan-American art, comprising 125 paintings by artists of the United States, Canada and Latin America, is now being held at the Baltimore Museum. Prizes have been awarded as follows: \$1,000, "Annunciation," Alfredo Gutierrez, Argentina; \$500, "North Shore of Lake Superior," Lawren S. Harris, Canada; \$500, "Zelda," Leon Kroll,

United States; \$100 each for "Terneritos," Antonio Fedone, Argentina; "Night Windows," Edward Hopper, United States; and "The Three Comrades," Melchior Mendez Margarinos, Uruguay.

The judges were George Luks and Leopold Seyffert, artists, and Henri Marceau, curator of the Pennsylvania Museum.

At New York's Pivot

It is doubtful if English XVIII century portraits ever were so perfectly shown as regards lighting and background as the group now on view at the new John Levy Galleries, 1 East 57th St., New York. They occupy three galleries hung with crimson velvet and lighted scientifically with the Neon combination of blue, white and red, which gives the effect of daylight. In this sort of setting the stately satin-clad ladies of Sir Joshua Reynolds are revealed in all their luxury of color and texture, and the idiosyncrasies and foibles of Sir Henry Raeburn's sitters appear with the characteristic depth and incisiveness of the Scotch master. One connoisseur who visited the exhibition declared that the conscious dignity and grace of XVIIIth century paintings retain their importance among the new and intense forms of modern art.

The new John Levy Galleries, occupying the second floor of the northeast corner of Fifth Ave. and 57th St., at the very pivot of New York's art district, have a private entrance at No. 1 East 57th St., with an elevator leading to a small Georgian room which acts as an ante-chamber for the exhibition rooms. The private offices and the private display rooms, where paintings are shown to clients, are all equipped in perfect taste.

Maurer at 99

Louis Maurer, who will be 99 on Feb. 21, believes that art keeps people young. As a proof of his statement, he is holding an exhibition in the Old Print Shop, New York, of paintings and lithographs, some of which date from 1855. Maurer is sole survivor of the Currier & Ives artist staff, where he worked for forty years. His prints of early American life are sought by collectors of this day at steadily increasing prices. "Life of a Hunter, a Tight Fix," issued by the firm at \$3 in 1861, brought \$3,000 at auction in 1928.

His earliest print now shown is a lithograph of the famous race horse Lexington, which he did for Nathaniel Currier in 1855, the year of Maurer's arrival as a German immigrant and before Currier & Ives became partners. It gave Maurer instant popularity among followers of the races, and he designed prints of all the celebrated horses of his time.

Currier & Ives sent various members of their staff to the western frontier for pictures of Indian warfare and the life of the plains, and it was on one of these assignments that Maurer met Buffalo Bill, with whom he was friends thereafter.

Sporting and racing prints, scenes at city fires, a view of the New York City Hall 75 years ago, a lithograph of the Futurity Race at Sheepshead Bay in 1889, and "Preparing for Market," rated by collectors as among the best of the Currier & Ives rural prints, are included in Maurer's "come-back" exhibition.

Baltimore Collector Dead

Francis B. Harvey died recently in Baltimore at the age of 77. His collection of paintings, etchings and other art objects is said to be one of the finest in the South.

Thieme's New England Harbors in Exhibit



"Kennebunkport," by Anthony Thieme

Anthony Thieme, well known for his paintings of the harbors and back waters of New England's coast, is exhibiting at the Grand Central Art Galleries until Feb. 14. Writing of Mr. Thieme, A. J. Philpott, art critic, said: "There are very few painters who have 'come along' as Thieme has in the past few years. He has jumped into the forefront of our landscape and shore painters. Whatever he does he does well, and he has a vigorous style of his own. He is a keen color analyst, an able draftsman with a rare sense of the picturesque in composition.

"He can make a picture that fascinates one, out of an old wharf shack, a few boats, a bit of water and sky, putting sunlight, color and sentiment into it . . . Rockport in the summer season is naturally picturesque. The flavor of the New England sea and shore is in its sun-

shine, its glistening harbor, its boats and fishermen and its wharves and buildings. And somehow, Anthony Thieme makes one perceive all this."

Official Portraits

Albert T. Reid, vice president of the Artists Guild and chairman of the legislative committee of the American Artists Professional League, the Artists Guild and the Society of Illustrators, has given out the following statement concerning the fight which the League is making against the giving of American official portrait commissions to foreign artists. It is an "illustrated" statement and is accompanied by the cartoon which *THE ART DIGEST* reproduces on its cover. The statement:

"Recently the American Artists Professional League protested to President Hoover against the painting of official portraits by foreign artists, believing that any commissions of this sort which are to be paid for with our taxpayers' money should be given to American artists.

"This was in no way intended as a protest against the President posing for foreign artists so long as he was not being made use of for commercial purposes in this country. Nor was it intent to embarrass the President, who, the American Artists Professional League knows, is the victim of an adroit system of exploitation, and who must find himself at many times in delicate situations by reason of it.

"Mostly these foreign artists are brought forward by dealers or agents in the United States who find this sort of promotion very easy and extremely profitable.

"On the other hand some are sponsored by foreign embassies, who look upon the attending

Spain and Italy



"Lilac Time," by Lillian Genth

Blow cold, blow hot! It is a far cry from the silvery nudes which Lillian Genth used to paint in Connecticut woods, with sunlight and shivery leaf shadows making patterns on the flesh of her models, to those caloric and colorful blazes of Spain and the equally hot visions of Calabria and Northern Africa that comprise her current exhibition at the Milch Galleries, New York. This is the most comprehensive showing Miss Genth has made since she gave up Connecticut.

The pictures run a wide range, from bullfights in Spain to roof terraces in Tangier, and from the peaks of the Appenines to a flock of geese on an Italian road. This latter thoroughfare, by the way, is the one Hannibal traversed, hence the artist calls it "The Road to Rome." And there is a Spanish picture, "Ferintes," which Senor Zaccaria, American representative of the International Exposition at Barcelona, called "a perfect Spanish painting." Spaniards have been especially enthusiastic over this section of the collection. The consul general for New England, Senor Boada, said: "I am amazed that a foreigner could grasp so completely the psychology and color of the Spanish people."

Many painters stick to the type of work that first brought them fame—and money. Miss Genth refused to let her art become stereotyped. But there will be many who will regret the absence of a group of Connecticut nudes.

rich harvest of American dollars as entirely legitimate, although this sort of thing would not be tolerated in their respective countries.

"Our officials find themselves in the way of offending the representatives of these countries if they do not acquiesce in these sittings. It is just this sort of situation the American Artists Professional League wishes to have eliminated.

"Speaking for the portrait painters of the United States, the League maintains that this

[Continued on page 15]

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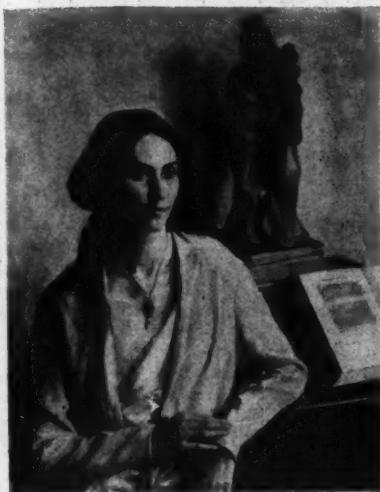
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"Serenity"



"Madonna," by Ivan G. Olinsky

To Ivan G. Olinsky's painting "Madonna" went the Maida Gregg memorial \$1,000 prize at the annual members' exhibition of the National Arts Club, New York, on view until Feb. 6. It is essentially a portrait of a modern young woman standing before a statue of the Madonna and Child (whence the name), and was spoken of by E. C. Sherburne of the *Christian Science Monitor* as being "realized as to modeling of the planes with a completeness unattainable by a painter deficient in penetration and concentration." Harry Watrous won the club's medal with "Madonna and Child," and Frederick G. R. Roth, the sculptor medal with "The Elephant."

Many of the "Old Guard" are represented in the exhibition—John F. Carlson, Ernest Lawson, Hobart Nichols, J. E. Costigan, Chauncey F. Ryder, Eugene Higgins, Emma Fordyce MacRae, Wilson Irvine. Mr. Sherburne found "serenity" the predominating note: "Here one does not feel the beat of the times in which we live. Rather may one escape with most of the artists, who did these pictures, from the clang and urge of the day."

Will Pay Rental Fee to Artists

"Advancement of Art Through Cooperation of City, State and National Organizations" was the topic for discussion at the annual Winter dinner-meeting of the New York Regional Art Council, held at the Art Center, New York. Harvey Wiley Corbett, presiding, announced the inauguration of the payment of a rental fee to artists who lend works for the council's circulating exhibitions. This is to be based upon a yearly average of 4 per cent of the sales price, the idea being that artists should receive interest from their creations just as they would from savings deposited in a bank.

MURAL DECORATIONS

Based on Machines

By

HENRY BILLINGS

FEBRUARY 3 — MARCH 14

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The Steel and the Streets of New York



"Melting Pot," by Boris Aronson

Boris Aronson has for years been connected with the modern theatre as a designer of models, costumes and settings. Since his arrival in America nearly eight years ago he has enjoyed considerable success in his chosen field. His recent exhibition in Paris attracted the attention of Waldemar George, noted critic, who wrote a monograph, "Boris Aronson and the Art of the Theatre." During January his water colors were on exhibition at J. B. Neumann's New Art Center, New York.

The critic of the New York *Times* said of this exhibition: "When Aronson first came to New York, it was with feverish expectation, hoping to paint modernity as represented through the phenomena of this great city. Almost denying the city, he acknowledges it. In another age, were a different people to see these water-colors, somehow they would know that their tenderness and hush were the artist's hurt resentment against noise, dirt, aggravation and

unemployment. The mood is difficult to describe, because the water-colors are not sulking or 'sore.' There is a certain rush about them. There is a certain drama about them. And a low-toned poetry that interprets the actual scene, the steel and the streets of the city."

"Ultra-Modernism"

The Arts and Crafts Club of New Orleans is holding an exhibition of a group of ultra-modern French painters during the month of February, under the sponsorship of M. Teriade, art editor of *Cahier d'Art*. The work of these artists, never before shown in America, is said to reveal tendencies ranging from naturalistic to the abstract, including echoes of Sur-realism. It is expected the exhibition will follow a circuit of the larger cities and eventually reach New York.



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400 Years Ago Andrea Escaped His Shrew



"Self Portrait," Andrea del Sarto



"The Artist's Wife," Andrea del Sarto

Andrea del Sarto, known as "The Tailor's Andrew," died just 400 years ago. His death ended a life cursed by a nagging wife, who fled in terror from his death-bed and left him to die alone of the plague. Yet he loved the tempestuous and mercenary Lucrezia all his life, and so obsessed was he with this passion that he is said to have always painted her, even when other women posed for him. His wife was frequently his model and lives today in the guise of the gentle and lovely Madonna.

The New York Times tells of Andrea's student days with Piero, the admirable yet odd master, who was a sort of hermit in the midst of

brilliant Florence and who never liked to stop to prepare a meal. His diet consisted mostly of hard-boiled eggs, which he cooked alongside his glue to save firing, sometimes fifty or more eggs at a time. After Andrea fled eccentric Piero, he settled in a student's quarter in Florence, where eating seemed to have been one of the major occupations and the banquets were bizarre. For one of these students' feasts Andrea designed a temple after the Florentine Baptistry out of mounds of jelly and columns of sausages.

Browning, in his analysis of Andrea del Sarto's character, shows the deepest pathos in this utterance:

*The present by the future, what is that?
Live for fame, side by side with Agnolo!
Raphael is waiting; up to God, all three!
I might have done it. So it seems;
Perhaps not. All is as God overrules.
Besides incentives come from the soul's self;
The rest avail not. ****

The Times refers to "the spiritual lack the world has felt in Andrea del Sarto's painting. . . Lucrezia was his star. He gazed up at the star until his eyes were closed in death. But the star gave nothing. He was only a 'faultless painter.' Yet he aspired—sometimes how yearningly!—for better things than ever his brush spoke."



"MORNING LIGHT" by Anthony Thieme

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In the Modern Mode

Fine art finds an ultra-modern setting in the galleries of the new Barbizon-Plaza Hotel, the latest of the tall buildings which have remade the skyline of the southern fringe of Central Park in New York City. Here the individual artist finds a small room of his own or a sizeable one if he requires it. The galleries are draped in gray taupe velvet and lighted from a high ceiling in the modern mode.

The galleries, under the direction of Miss Kate Lownes, are set on the mezzanine floor, near the Barbizon-Plaza Concert Hall, where leading concert artists are frequently heard. A string quartette also entertains every evening for guests who wish to have their after-dinner coffee there and wander through the galleries.

Visitors may view exhibits in the evening and on Sunday, the hours being from ten-thirty in the morning until eleven at night. The galleries are for exhibition only, there being no stock of pictures for sale to compete with the exhibitors.

Miss Lownes is planning two group exhibitions for the spring—one for portrait painters and the other general.

Find "Stubby's" Portrait

The picture of "Stubby," famous war-dog, painted by Charles Ayres Whipple, was discovered recently in a second-hand shop in Washington by a World-War veteran. The portrait, which had been lost, shows "Stubby" in his chamois coat, made by the women of Chateau Thierry, and bearing eight medals, one pinned there by General Pershing; three service stripes and one wound stripe.

Stubby, who saw active service with the Twenty-Sixth Division in four major campaigns, now stands, stuffed, in the permanent war memorial exhibit of the Red Cross.

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The Best



"Portrait of Dorothy Bennett," by Margaret Foote Hawley

At the annual exhibition of the American Society of Miniature Painters, just closed at the Grand Central Art Galleries, New York, Margaret Foote Hawley won the Levantia White Boardman prize for the best miniature shown with her portrait of Dorothy Bennett. This was the second prize Miss Hawley carried off within a week, the other being a medal at the annual of the National Association of Women Painters and Sculptors.

About 140 examples of miniature art, including a memorial group by Sherman Potts, late president of the Society, comprised the show. Edward Alden Jewell of the *New York Times* termed it "a remarkably good exhibition. . . . Still life seems to be growing steadily more popular as a subject for miniature painting—another instance of the healthy modern determination to break with traditions that uncomfortably bind."

Jacob Getlar Smith Wins Critics' Praise



"The Road to the Monastery," by Jacob Getlar Smith.

At the Hackett Galleries, New York, until Feb. 15, is a one-man show of paintings by Jacob Getlar Smith, winner of one of the principal prizes at the recent annual of the Art Institute of Chicago. His water color, "The Road to the Monastery," reproduced above, was singled out by the critics for special praise. Born in New York, Smith studied at the art school of the National Academy of Design. He has exhibited in the Carnegie International, Corcoran Biennial, Pennsylvania Academy, and the Baltimore Pan-American.

William Shack wrote: "Smith's recent series of water colors, in which he has achieved a notably high average of excellence, reveals also a spontaneity, at times a brilliancy of color,

without in the least relinquishing his deep-seated sense of form. In attempting these freer flights . . . Smith has taken a long stride toward infusing in his other media, especially his oil, a line no less sure and a color more pure and warm than had characterized his work before. This new freedom marks him as a vital artist, one whom we may look to for as vigorous a growth in the future as he has shown in the past."

Canadian Art Patron Dead

Lieutenant Colonel James W. Woods, one of the leading patrons of the arts in Canada, died recently at his home in Ottawa at the age of 67. The collection of art works in his home is one of the finest in Canada.

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"Continuity Between Tradition and Today"



"Mother and Child," in Spanish Marble, by William Zorach

Following the memorial exhibition of the work of the tragic Jules Pascin, the Downtown Gallery, New York, is holding until February 15 another display which may prove to be as interesting to art lovers as that memorable affair—a one-man show of sculpture by William Zorach. Though comprising but nine pieces, done in a variety of materials, and a design drawing of the proposed frieze for the Los Angeles City Hall, the exhibition is complete enough to give a comprehensive view of Zorach's art. Reproduced herewith are two representative works—"Artist's Child" and "Mother and Child," a figure group in Spanish marble.

Holger Cahill wrote in the foreword to the catalogue: "In the work of William Zorach one feels a harmony between the aims of the artist and the traditions of his art. It is evident that he knows and loves the sculpture of the early Greeks, the Egyptians, the Assyrians, of the



"Artist's Daughter," in Georgia Pink Marble, by William Zorach

men of the Middle Ages, and the Renaissance, and of the great forerunners of Modern Art. He has felt the influence of their work without losing the force and individuality of his own expression.

"American sculpture, for the most part, has allowed representation to dominate design. From the beginning Zorach has kept clear of the anatomical realism which has spoiled so much American sculpture. It is not that he has abandoned representation. His work shows his delight in the grace and strength of young bodies, the gravity and repose of full-bodied figures, the liveness and power of animals; but above this there is the delight in the pure forms which these models embody, the straight and the curved, the flat and the round, the full and the hollow, the play of surfaces that recede and expand, that become now smooth, now rough, the beauty of figures not as life shows them but as the mind conceives them in abstract sculptural form . . .

"Zorach's work is sensitive, but its sensitivity never runs to weakness or mere prettiness. It is vigorous in conception and in the handling of materials. Zorach's is a deeply human art. Its leading characteristic is a remarkable harmony between spontaneity and design. It has style but it is never stylized. Like all contemporary art that is truly alive it establishes a living continuity between tradition and today."

Notable Miniature Gift

The well known Swedish art patron and collector, Consul Hjalmar Wicander, has given an extraordinarily precious collection of portrait miniatures to the National Gallery in Stockholm. It consists of 656 pieces, which, joined to the large group already possessed by the gallery, makes by far the largest and most important public collection of its sort in the world. The donor has provided a fund of 200,000 kronen (about \$53,000) for further growth.

Miniatures are kept as family heirlooms when larger works of art are sold, and this accounts for the smallness of collections in public museums.

Burned

A five-alarm fire destroyed the Lincoln Arcade at 1947 Broadway, which has been used by the Society of Independent Artists for 14 years, on Jan. 30. Many of the tenants of the studio apartments on the upper floors found their escape by stairways and elevators and fled to the streets in night attire.

A. S. Baylinson, secretary of the Society of Independent Artists, whose quarters were on the sixth floor, lost all of his life's work, consisting of the paintings he had done in the past 25 years. The fire in the Arcade, which was jokingly called the "fire-trap," destroyed all the records and entries for the coming exhibition of the Society of Independent Artists. Despite the fire, plans are being made to open the exhibition March 1 at the Grand Central Palace, New York.

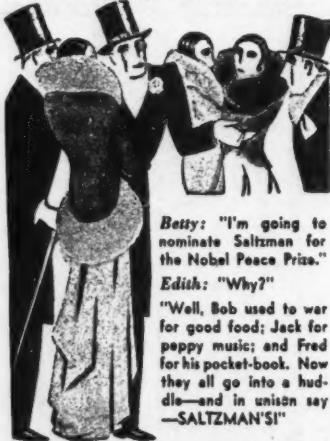
Buffalo's Water Color Show

The Albright Art Gallery, Buffalo, is now holding its 10th annual international exhibition of water colors. Picked by a jury of internationally known art experts, the show includes a highly select group of paintings from the United States, England, France, Germany, Greece, Russia, Austria, Hungary and Czechoslovakia. With one exception—Russia—the exhibits belong to the conservative school.

Corcoran Buys a Speicher

Eugene Speicher's "Portrait of a Young Girl" has been acquired for the permanent collection of the Corcoran Gallery of Art. The portrait was borrowed for the twelfth biennial from A. Conger Goodyear, who consented to sell it to the gallery at the urgent request of the trustees. This is the fifth painting acquired for the Corcoran collection from this exhibition.

FOR ONCE THE CROWD AGREES



Betty: "I'm going to nominate Saltzman for the Nobel Peace Prize."

Edith: "Why?"

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Realism, Idealism



"Head With Flowers," by Redon. Lent by M. B. Sanders, Jr., New York

An exhibition of paintings, drawings, pastels and prints by Henri de Toulouse-Lautrec and Odilon Redon is being held at the Museum of Modern Art until March 2. The museum has been fortunate in securing the co-operation of the Chicago Art Institute in obtaining practically all the 31 oil paintings recently shown in Chicago, as well as several canvases borrowed especially for the New York exhibition. In order to emphasize the importance of Lautrec's paintings, which have been somewhat neglected in favor of his lithographs, the Modern Museum has lessened the number of prints shown at the Chicago Institute.

Two large panels, which were lent to the Chicago Art Institute by the Louvre, are also being shown at the Modern Museum. They constitute the first loan of oil paintings from the Louvre to an institution in the United States. While the work by Lautrec outweighs that of Redon in quantity, the exhibition of the two artists together interestingly points out two important phases of "fin de siècle" painting in France, realism and idealism.

The Rejected

Boris Deutsch, whom THE ART DIGEST made a symbol of Pacific Coast artists ignored by the East, when two of his works were rejected by the All-Eastern-jury of Carnegie Institute, will have an exhibition of 25 of his drawings at the Delphic Studios, New York, beginning March 16. In the fall the Delphic Studios will exhibit all of Deutsch's oil paintings.

Florence Marsh, chairman of the Portland chapter of the American Artists Professional League, has sent to THE ART DIGEST a clipping from the *Sunday Oregonian*, with the notation, "the most talked of show ever put on in Portland."

Gigantic Murals

Dean Cornwell's gigantic murals, depicting the history of Southern California, and believed to be the largest produced in several centuries, have reached their final stage in his studio in London. The 250 figures in the series, each twice its natural height and all drawn to scale, have been finished. The task now remains to transfer these to the canvases that are to be hung in the Los Angeles public library.

Chicago Critics Praise 1931 Hoosier Salon



"Baby Cotton," by Roy A. Ketcham. Winner of prize for outstanding portrait.



"Ann Sargent Smith," by Howard Leigh. Winner of \$500 first award.

Heralded by the critics as the greatest exhibition in its history, the Seventh Annual Hoosier Salon opened in the Marshall Field Galleries, Chicago. The popularity of the exhibit, which has established itself as an annual event for the Hoosier clan, is shown in the crowds that mill through the galleries.

"Evidence of the increasing popularity of the newer modes of painting among the Hoosier artists," says Tom Vickerman of the Chicago Post, "is apparent in the exhibition. It was said the jury debated for some time over giving the Shaffer prize to a conservative or modern canvas, finally conceding it to Howard Leigh's quietly painted and good-looking portrait of a yellow-haired girl. Liberal tendencies, however, are discerned in the work of Sara Bard and Harry Engle, both prize winners, and of Globensky."

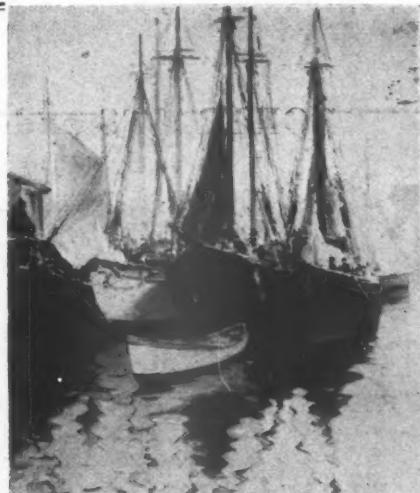
The prizes:

John C. Shaffer prize for outstanding picture in exhibition, Howard Leigh, "Ann Sargent Smith" (\$500); Tri Kappa Sorority of Indiana prize, Olive Rush, "Autumn" (\$400); Catherine Barker Hickox sculpture prize, Leslie Posey, "Lorraine" (\$300);

Indiana Limestone Company prize, John Jackson, "Cresting for Pylon" (\$200); Harry Johnson garden sculpture prize, J. M. Jonson, "Bear Cub" (\$100); Col. George T. Buckingham prize, Wood Woolsey, "Romance and Potatoes" (\$200); Edward Hines still life prize, Harry Engle, "Still Life" (\$200); Edward Rector memorial prize, Homer G. Davison, "A Rainy Day in Nashville" (\$200); Terre Haute Star prize, Sara Bard, "Maine Coast" (\$200); Culver Military Academy prize, Edward H. Dunlap, "Spring" (\$200); State Kiwanis of Indiana prize, Paul E. Beem, "The Pink Drap" (\$200); Illinois Central prize, Art Sprunger, "Gary Steel Mills" (\$100); Rosemary Ball prize, Lawrence McConaha, "Autumn Day" (\$100); Muncie Star prize, Gordon B. Mess, "Church of Montigny" (\$100); Clement Studebaker, Jr., prize, C. Warner Williams, "Oliver Ormsby Annan" (\$100); Lucy Ball Ousley prize, Sallie Hall Steketee, "A Modern Garden" (\$100); American Legion prize, Roy Hirschburg, "Richmond's Greenwich Village" (\$50); Indianapolis Star portrait prize, Roy A. Ketcham, "Baby Cotton" (\$200); Tri Kappa Sorority of Indiana portrait prize, Dorothy B. Hartford, "The Wash Lady" (\$200); Thomas Meek Butler Memorial prize, Charles Reiffel, "S. California" (\$200); Alexander Bahl's prize, Lucia Hartrath, "After the Frost" (\$100); Margaret Ball Petty prize, George Dietrich, "Yacht Club" (\$100); E. J. Buffington pastel prize, George Vater, "Portrait" (\$100); Frank S. Cunningham etching prize, Ralph Seymour, (\$100); Muncie Art Students League, Karl C. Brander, "Wooded Acres" (\$50); John T. McCutcheon lithograph prize, Wayman Adams (\$50); Daughters of Indiana prize, Dale Bessire.

Grand Central Art Galleries

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE



"THREE SISTERS"

By Anthony Thieme

GRAND CENTRAL ART GALLERIES
15 VANDERBILT AVENUE

NEW YORK CITY

New York Season

The new gallery of the French Institute, given by Chester Dale and directed by Mrs. Chester Dale, is being inaugurated with a loan collection of portraits of women by French masters dating from 1830 to 1930, from "romanticism to surrealism." These portraits, assembled by Mrs. Dale, afford a complete history of French painting, ranging from Gericault and Courbet to Modigliani and Lurcat. Henry McBride of the *Sun*, after highly praising the new galleries, spoke of the exhibition as "making history":

"The arrière pensée back of this present collection of pictures is, to my guess, simply this: that painting was, is and always will be interesting. We shall be writing ourselves down pretty clearly, regardless of the technique we indulge in. A painter becomes fashionable, like Boldini; the fashion passes and Boldini is almost forgot; when along comes a Thomas Beer at the proper time to dig the portrait out of the attic and reconstruct a whole period from it. If scientists can do the same with a heap of bones that have been buried beneath the sands for thousands of years how much easier it is for Thomas Beer to do it with a picture that has not yet had its second coat of varnish. Consequently, it appears, our artists have been unwarrantably discouraged. They really should go right on painting, confident that if they do not make a hit instantly they at least cannot miss it later on."

Helen Appleton Read of the Brooklyn *Eagle* wrote: "With charming femininity as a common denominator, it has been possible to bring together painters who would otherwise have no place in that somewhat circumscribed list that has come to be described as the movement. An unusual and fascinating assemblage, the story of French manners and French painting from 1830 to 1930, told by academicians and radicals. The former, the great men of their day through the strange whirligig of taste now almost forgotten, the latter barred from the salons and laughed at by the critics, are now regarded as old masters of the 19th century."

"What an opportunity for revaluations, for the renewal of old enthusiasms and for recap-

turing the flavor of bygone epochs such a collection offers. Works of art, whatever their subject matter, are sensitive interpreters and recorders of the times in which they were painted. Portraits of women, documented as they are in costume, manner and even fashions in beauty, are doubly so. Bustles and bangs, crinolines and chignons, wasp waists and leg o' mutton sleeves are historic data and an outward manifestation of an attitude toward life."

* * *

Georgia O'Keeffe has returned to An American Place with another collection of landscapes, abstractions and flower subjects, painted while on her latest visit to New Mexico. The *Post* spoke highly of Miss O'Keeffe's ability to depict on her canvas the spirit of the country: "New Mexico has been much traduced pictorially. Its picturesqueness has been too overwhelming for most artists. They have succumbed to its spell but have not often been able to translate it in plastic terms. To me, this is what Miss O'Keeffe succeeds in admirably."

"You begin to believe in the magic of this country immediately as you gaze at these small canvases. They are painted flatly in delicate modulations of pure, cool tones—mountain sides, or one pink mountain cone against a pale neutral one starkly set against the sky. . . . The alchemy of the crystalline air destroying distance brings the mountain close to the beholder; the suffusion of brilliant light eats up color till only the green shrubs stand out on hillsides that have no color but are yet strangely iridescent beneath the neutrality of tone. You must be a convert to the beauty of this strange country if such records are set down before you."

* * *

Holmead Phillips, American artist who has done so much of his work abroad, held his second exhibition in two years at the Durand-Ruel Galleries. The critics, although not so unfriendly as last year, had little to say in praise of the show. The *Sun*: "Mr. Phillips has intensity, earnestness, breadth of view and several other technical virtues. It would be considerable length, limiting an account of the work to praise that could be sincere, but just because Mr. Phillips has such intensity and earnestness it

seems wiser to frankly admit that the style is marred by self-consciousness. Mr. Phillips is not yet able to forget himself in his processes, and overdoes certain boldnesses in the effort to be rugged."

The *Herald Tribune* was caustic: "His drawing is devoid of anything like ease or skill. What this artist, who is self-taught, has to contribute to the cause of art is, therefore, not quite clear. The best thing about his work is its occasional force of impression."

* * *

Isabel Whitney exhibited her new water colors and oil paintings at the Fifteen Gallery. The critic of the *Times* found the water colors "her loveliest work, combining a realistic drawing and a certain very personal note; something that convinces you of her love of flowers and persuades you to love them with her."

The *Eagle*: "Miss Whitney never gives the impression of painting the obvious. Her sincere searching for truth and for the quality that moves her, and her simple, unaffected presentation of it, give her work its distinctive style—a brief for the esthetic principle that style ensues only when it is an expression of a personal reaction or point of view."

* * *

Edward Biberman, who first gained the attention of art lovers last year when included in the Museum of Modern Art's show of "painters under thirty-five," is holding his first one-man exhibition at the Montross Gallery. The examples, consisting of figure paintings, still lifes and landscapes, caused the *Herald Tribune* to speak of him as "a newcomer with most interesting possibilities."

"The exhibition," continued the *Herald Tribune*, "strengthens the impression one has had of his well defined individuality. Biberman's painting, for instance, is neither wholly abstract nor is it divorced from consideration of the visual image, but what predominates as a matter of fact, is the pattern of the thing seen rather than the thing itself in all its actuality. What there is of foreign flavor in his art, it may be said to his further credit, has been well assimilated."

* * *

Concerning Otis Oldfield's exhibition of water color drawings at the Brownell-Lambertson Galleries, the *Post* said: "Mr. Oldfield's paintings have been much in evidence this winter, but it is pleasant to come upon them again. His ships, steamers and tugs, his figures of the water front have the vividness of personal contact and sympathetic interpretation. His increasing power of selection tells more and more in his work, placing the emphasis on design rather than mere factual statement, while his color grows richer and more varied."

* * *

Current at the Pascal Gatterdam Galleries is an exhibition of paintings by William H. Galloway. For the subjects of his landscapes the artist has utilized mountains, sea, open country, sand dunes, the Jersey meadows and New York city scenes. The *Post*: "The work is tonal, delicate modulations of color, a wide range of atmospheric effects, with a poetical, imaginative note, quite rare in contemporary painting. Often a symbolic content is indicated. One feels that the roar and tumult of modern life is subdued

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to a far-off sound in this rarefied atmosphere."

The portrait painter, Jere R. Wickwire, held at the Milch Galleries his first exhibition in five years. Mr. Wickwire, a former pupil of Chase, was spoken of by one critic as closely following the traditions of that master "in the swift, brilliant manipulation of the brush." The *Sun* praised his portraits of modern sport heroes, singling out the life-size one of Johnny Weismuller, famous swimmer:

"These modern heroes of sport are all entitled as much as the ancient Greeks were to an immortalization in paint or marble, and our artists have not been as keen on the job as they should have been. George Bellows once said that boxers and bathers on the beach were practically the only legitimate nudes left to modern painters, but since his going both have been neglected."

Official Portraits

[Concluded from page 8]

country excels in the arts of the world. It points out that the art group is a large contingent—a big tax-paying class—and insists that when money is appropriated for art purposes by the Government, the portrait painters reasonably expect that such money shall be spent for American art, by American artists.

"This stand has its patriotic aspect as well. For years our artists have listened to statements that our art is inferior. But no such statements ever come from those who are competent judges. On the other hand, there is ample evidence of our supremacy in the world of art.

"In many cases these alien artists are not among the foremost in their respective countries, but are of mediocre ability, and but little known.

"The game has now been reduced to a society racket. The United States agent lays a barrage of press stuff. The artist has painted some prince or duchess or something, and our people who love fairy tales throw a party out on their Long Island estates, and help to create a glamorous person of the visiting artist. Pressure is brought on the alien's embassy in Washington to arrange introductions. Then the flow of American gold commences.

"Now is the time—in these days of readjustment, while we are bending every energy to dissipate unemployment—to see that no unnecessary unemployment among American artists shall result because our money is spent for foreign and frequently inferior portraits.

"In recent decades of this nation our artists have been neglected and it is at least an encouraging sign when we find copyright bills which will define and protect their work and property now being considered by Congress.

"Both the design copyright bill and the general copyright bill should be passed. There are upward of 150,000 workers in the visual arts, a very worth while factor in our national life.

"The foreign embassies which presume in such cases by interceding for their countrymen should be promptly told that such things are hardly within the province of diplomatic courtesies, and our appropriations should carry riders that make it impossible for any official to forget his patriotic duties even if he was so disposed."

Norton's Chicago Mural

A mural, 31 feet high, was recently mounted in the trade room of the New Board of Trade Building in Chicago. John Norton, the artist, is a member of the faculty of the school of the Art Institute and has done a number of important murals in Chicago in the last few years.

Depicts Mountains With Dynamic Symmetry



"Early Morning, Lake Como." Pastel by Evelyn Carter

Thirty landscapes in pastel by Evelyn Carter will comprise the principal exhibition at the Ferargil Galleries, New York, during the three weeks following Feb. 4. Receiving her early art training with Henry Hunt Clark at the Boston School of Fine Arts, Miss Carter studied under Prof. Arthur Polk of Harvard University, and completed her education with a course in dynamic symmetry under Howard Giles.

The rigid patterns and changing aspects of mountain ranges are her chief inspiration, and

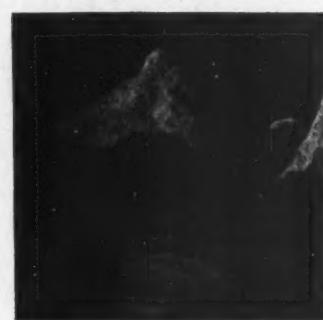
her entire exhibition is formed of studies of mountains. The Dolomites, the Italian Alps, the Berkshires and the White Mountains have provided her subject matter. A series of six pastels show the changing moods of one mountain peak, Mt. Washington, and four more depict Sasso Longo, famous peak of the Dolomites, in various moods. Atmospheric effects and the time of the day are the chief contributors to her varied portraits of the one rocky form.

Women Celebrate

At a dinner at the Hotel Brevoort, New York, on Jan. 31, the National Association of Women Painters and Sculptors celebrated the founding of their organization forty-two years ago. One of the guests of honor was Edith Mitchel Prellwitz, one of the five founders of the association in 1889. Other guests of honor were

Cass Gilbert, Mrs. Ruth Baker Pratt, Mrs. John Henry Hammond, Mrs. Elihu Root, Mrs. Leonard Elmhurst, John G. Agar and Forbes Watson.

Richardson Wright, editor of *House & Garden*, spoke on "Colonial Paint Shops," and Miss Susan La Follette of the *New Freeman* on "Artists in Colonial Times and the Nineteenth Century."



"Blue Mountains and Shining Glaciers, Deep Valleys like churches hushed into silence, and Fjords dreaming like a fairy tale."

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Alfredo Pina, Friend of Rodin, Exhibits

Rodin's friend and protege, Alfredo Pina, foremost of the young Italian sculptors, is holding his first American exhibition at the Fifty-Sixth Street Galleries, New York, until February 14. Born in Milan in 1887, Pina at the age of twelve was left an orphan. He frequented the little chapel in which the remains of those drowned in Lake Como were placed, and modeled the bones in clay taken from a nearby brick-kiln. "Death's Head" was the nickname given the youth by those observing his practice.

Winning the National Grand Prize of Italy at the age of eighteen, Pina then studied artistic anatomy with Prof. Brughi, of Milan. Paolo Sironi, great Italian architect, was so taken with the genius of Pina that he summoned the youth to the villa of Count Conti and placed in his hands the decoration of the villa and its grounds. For a number of years, Pina was removed from all worldly contact in completing his tremendous task.

Breaking all his connections in Italy, Pina went to Paris at the age of twenty-five, where he attracted the attention of Rodin by his bust of Jean Longuet. Rodin encouraged the youth, counselled him, and insisted that he come to his studio and work by his side. Remaining with him for eight years, the young Italian absorbed much of Rodin's feeling and technique. After leaving the studio of the master, Pina secluded himself on the estate of his patron, the Marquise de Trevisé, several miles from Paris. Ten years he spent there with two wolves as companions.

Although his busts of Beethoven, Victor Hugo, Wagner, Paganini and a most unusual conception



"The Count Ugolino and the Archbishop Ruggieri," by Pina

of Christ are among his finest sculptures, Pina's most tremendous undertaking is his monument to Dante. Seven great tiers, denoting the circles of hell, open into a pit which contains the Sarcophagus, a fallen Dante carried by twelve figures of grief. Behind the sarcophagus there opens downward the doorway to hell. One of the Inferno groups represents Count Ugolino devouring eternally the Archbishop Ruggieri. Incorporated in the monument also is Pina's Paola and Francesca.

"On the ancient foundations of the Old World," writes Gaston de Pawlowski in his biography of Pina, "the New World has risen little by little, but on the old foundations the United States has built a modern house of which the powerful originality and new sensibilities seduce and attract all the builders of tomorrow. Pina, also, a continuer of Michael Angelo and of Rodin has understood how to build an entirely new artistic world on ancient foundations. This great nation and this great artist were made to meet and to understand one another."

Leger, Thurber Consolidate

J. Leger & Son, art dealers of New York, London and Brussels, announce their consolidation with the Thurber Art Galleries of Chicago, one of the oldest art establishments of that city. The new firm will be known as the Thurber-Leger Art Galleries and will be located at 1138 Lake Shore Drive, Chicago.

Following the Leger tradition, the new corporation will specialize in Old Masters, although the Thurber policy of exhibiting American and European modern masters will also be continued. At an early date the galleries will present a comprehensive summary of American art from early Colonial times to the XIX century.

Cash Down, Art Up

Coincident with the economic depression of the Metropolitan Museum, the trustees of the Boston Museum report a decrease in annual subscriptions. This year's subscriptions amounted to \$82,014 as against \$94,487 in 1929. Attendance, however, again approached 400,000, an average that has been maintained consistently for several years.

Although the will of Mrs. Frederick T. Bradbury specifies that a portion of her bequest of nearly \$4,000,000 may be used for the building of a new wing as a memorial to her brother, George Robert White, whenever the museum's trustees see fit, the officials think it would be unwise to build again for years to come. The income from the Bradbury request, T. Jefferson Coolidge, president of the board, pointed out, is needed to relieve the museum from deficits so that it may use unrestricted funds for acquiring art instead of for running expenses.

Berlin Attendance Grows

The heavy times in Germany have not diminished interest in art, judging from statistics given out by Dr. Waetzolt, director of state museums in Berlin. A comparative report of the attendance at the state museums of the capital shows that the visitors numbered 182,000 in October, 1930, against 155,000 in 1929. The September figures are 44,000 against 40,000 in 1929.

Attendance at the museum lectures also increased. In the last quarter of 1930, 50 lectures were given. In addition the school administration arranged 54 gallery talks for six public schools, 18 lectures for 1,200 teachers, and 432 museum rounds for 13,000 children.

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A Prediction

History shows that after each cycle of hard times there comes a period of prosperity greater than ever, and history is soon to repeat itself. Such is the optimistic message which the Art Institute of Chicago in its news letter gives to an art world wallowing in the doldrums of depression. "When this era dawns," it continues, "we may expect a new army of discriminating buyers. There will be more people looking for beauty and symmetry in the things they buy. They will awaken to the fact that utilitarian objects can be made beautiful as well as useful. Art will exercise a greater influence on our lives than ever before. The latest American ware is even now taking on more symmetrical and artistic lines."

By way of encouragement to the art student who is in training for this "industrial art renaissance," the news letter says: "The art schools where design is taught are making their contribution to this higher standard. In the Middle West there is but one industrial art school and that is the Art Institute of Chicago. But there will be more. They are to play an ever increasing important part in the development of taste and in the cultivation of a sense of aesthetic appreciation that will mean much to the future of the race. For there is nothing in our everyday lives that can quite take the place of that intangible thing known as 'good taste.'"

Garden Club Goes Modern

The fourth annual exhibition of the City Garden Club of New York will be held at the Art Center, Jan. 31 to Feb. 7, being devoted this time to a demonstration of indoor winter gardening. A modernistic background will be used in the decorative scenes and the exhibits will all be arranged in the modern mode.

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Women Artists Invited to London Show



"Still Life," by Molly Williams Hand.

The National Association of Women Painters and Sculptors has been invited by the Women's International Art Club of London to contribute a group of oil paintings, water colors and sculpture to the club's 30th annual exhibition to be held during February and March in the Galleries of the Royal Society of British Artists, London. In response to the invitation the association is sending abroad 32 oils by as many artists, ranging in price from \$100 to \$5,000;

11 water colors and 11 pieces of sculpture. No artist is represented by more than one work.

Reproduced herewith is one of the works included—Molly Williams Hand's "Still Life," loaned by the Newark Museum.

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In the Realm of Decoration and the Antique

A 1370 Gift



"Madonna and Child," by Giovanni del Biondo

The gift of a XVI century Italian painting was made recently to the Isaac Delgado Museum of Art of New Orleans by Samuel Henry Kress of New York. The work, representing the Madonna and Holy Child, has been attributed by Prof. Roberto Longhi of the University of Rome to Giovanni del Biondo, a Florentine. It is in soft tempera colors on panel. The haloes are of stippled gold with jewel-like ornaments.

Professor Longhi, after a careful study of the various attributions, decided that the picture was the work of del Biondo, painted about 1370, the youthful period of the master, who still held the impressions received from the soft and solemn style of Ocagna and especially of Nardi.

Mr. Kress, chain store owner, has made gifts of old masters to several American museums.

Wins the Ceramic Medal

The 1930 Charles Fergus Binns Medal, awarded annually for high achievement in ceramic art, was given this year to Myrtle Meritt French of Chicago.

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Fair Exchange

A limestone statue of Queen Hat-Shepsut, Egyptian Queen, smashed 3,000 years ago by her son-in-law, Thut-mose III, has been reassembled through the cooperation of the Metropolitan Museum and the Berlin Museum. In exchange for the missing torso needed to complete the figure at the Metropolitan Museum, the Berlin Museum has obtained a complete granite sphinx. The missing fragment of the statue was brought to Berlin in 1845 by Karl Richard Lepsius, and in 1927 the Egyptian expedition of the Metropolitan Museum, excavating the ancient quarry into which Thut-mose III had dumped all his mother-in-law's likenesses, discovered two heads of statues of Hat-Shepsut and the body of a sphinx.

This ancient mother-in-law wrangle was due to a disagreement over which one of them would occupy the throne. The Queen had acted as regent, when Thut-mose III, her stepson, nephew and son-in-law, was a minor. When he became of age she declined to give up the regency and usurped the titles of the sovereign. When Hat-Shepsut died her vengeful step-son ordered her statues, which she had erected to provide for future glory, to be dumped into a quarry, which was just about the worst revenge that an old Egyptian could conceive.

Greek Textile Revival

Miss Josephine Demas in an article in the *Christian Science Monitor* writes of the recent exhibition held in Athens of the handicrafts of women. These workers, largely self-taught, presented the best samples of their craft in many fields. As well as affording an added source of income, such work serves as an interesting occupation during leisure hours and the winter months.

Although many Greek girls have become modernized, most of them still are skillful in the primitive crafts. The art of embroidering seems an innate gift, its technique an ancient tradition. Experts have seen this collection of native crafts, which includes pottery, glassware, carpets, metal work and jewelry, and have spoken of it as a high manifestation of woman's handiwork.

Plans for schools of agriculture, music and the drama, in addition to those under way for specialized types of weaving, are contemplated. An original method of hand weaving, whereby fabrics are created closely resembling those shown on ancient Greek statues and bas-reliefs has been discovered. There is hope that eventually a school for this type of weaving will be founded.

Gives Virginia a Gallery

A gift of \$10,000 has been made by A. A. Anderson of New York to the Richmond School of Social Work and Public Health of William and Mary College as the beginning of a fund for the building of a public art gallery. The gift of Mr. Anderson will cover the cost of the first unit. The gallery is to be associated with the art school of the college.

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Imperial Rome



Roman Silver, found at Pompeii

Reproduced above is a silver table-service recovered from a house in Pompeii by Prof. Majuri. These silver pieces bear evidence of the luxurious living enjoyed in the days of imperial Rome.

"Curiously enough," says the London *Times*, "the house where these things have come to light has not hitherto been regarded as of much importance, despite its statue of Apollo and its frescoes, but, if these were indeed the dinner table and personal ornaments of a typical Pompeian household of the better sort, they speak eloquently of the magnificence which the terrified inhabitants had to leave behind them when extinction overtook their city."

Rare Pompeii Finds

A rich store of ancient Roman objects, buried for more than 18 centuries under the lava of old Vesuvius, has been discovered by Italian archeologists, who recently uncovered a large house on the site of Pompeii. The first discovery consisted of six silver plates found in the house which stood at 4 Via Abbondanza of the ancient city. A group of kitchen pots and pans of solid silver with chased figures representing the twelve labors of Hercules and two silver services were also found. Additional finds are a polychromatic statue of Apollo and a fresco.

Of interest is the discovery of jewels, rings, a mirror and a perfume container found on the dressing table of the lady of the house, whose room was found just as she had left it. All these treasures will soon be placed on exhibition at the National Museum at Naples.



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In the Realm of Decoration and the Antique

Storr Silver



Old English Centerpiece and Cover by Paul Storr (1807).

On the twenty-first anniversary of his joining the Hudson Motor Car Company, of which he is the president and general manager, William J. McAneny of Detroit, North Wyndham, Conn., and Palm Beach was presented with this unusually fine example of the craftsmanship of the celebrated English silversmith, Paul Storr. Mr. and Mrs. McAneny have been ardent collectors of old English silver.

In recognition of the services he had rendered them in keeping the trade lanes clear and preserving commerce, the grateful citizens of Barbados presented the centerpiece and cover, created by Storr in 1807, to Rear Admiral Sir Samuel Hood, one of Lord Nelson's commanders. The handle of the cover is formed with the Hood crest, a Cornish chough sable in front of an anchor.

Tapestries Coming to Brooklyn

The International Exhibition of Modern Tapestries assembled by the Toledo Museum of Art under the direction of Mrs. Georges Henri Rivière will be transferred to the Brooklyn Museum at the close of its two months in Toledo. Mrs. Rivière, who was the widow of the late George W. Stevens, director of the Toledo Museum, is equally as successful in museum work as her husband, who is the director of the Trocadero Museum in Paris.

Will Duplicate Mount Vernon

Mount Vernon will be copied as the main building of the United States group at the French Colonial Exposition, in Paris, May 1-Nov. 1, 1931. Bascom Slempe made the choice, which was approved by the United States Fine Arts Commission. Charles K. Bryant, architect, who created a Mount Vernon for the exposition in San Francisco in 1915, will repeat his performance.

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Provencal Furniture

The American Art Galleries have on exhibition French provencal furniture and works of art from the collection of Andre Bourlier-Collard of Paris, ranging from the Regence period to the age of romanticism.

In addition to an interesting assemblage of fine chair frames, there are many odd and fascinating objects running the gamut from a small horn work-box of the Directoire period in the shape of a sarcophagus to a fine large Aubusson carpet of the early Empire period.

The collection will be dispersed on the afternoons of Feb. 13th and 14th giving collectors an opportunity at an uncommon pair of carved provencal side chairs, the backs of which show cut-out panels of agricultural trophies, a rare tricoteuse Directoire table with fitted interior and mirror and a small hazel-wood table, about 1790, in two tiers with fluted supports.

Paper and silk screens, paper wainscots and five painted overdoors of the early XIX century, among which is a composition called "Aventures de Bernadotte" are also to be found in the collection.

One of the important art objects is a white marble bust of a "Bacchante" by a disciple of Thorwaldsen, Joseph Pollet, who is represented in many Continental museums. The piece is signed "Pollet" at the back.

Ancient Glass

Burton Mansfield, Yale, 1875, has made a notable addition to the antiquities in the Yale Gallery of Fine Arts by his gift of the Anna Rosalie Mansfield Collection of Roman and early Syrian glass and Persian glazed pottery. The collection includes examples of brilliant multi-colored glass vessels, the manufacture of which constituted one of the great industries of Egypt and Syria at the beginning of the Christian era. Many faience vessels of the types which the Mohammedans received from the Assyrians and Parthians and also specimens of the moulded and brown varieties made in Gaul and Germany, as well as in the East in the second and third centuries A. D., are included.

Recent excavations by Yale at Dura have yielded a few glass phials of the Roman period and fragments of Roman moulded and Syrian variegated ware which, when compared with items in the Anna Rosalie Mansfield Collection, are so alike as to seem to come from the same workshop. The collections of early American glass in the Mabel Brady Garvan Collection at Yale form a most striking contrast to the Roman and Syrian pieces.

Fanciful and Gay



"French Clock," bought by the Boston Museum from the Spreckels sales. Probably by Caffieri (about 1760).

A French cartel clock of the XVIII century, purchased by the Boston Museum of Fine Arts, adds to that institution's French collection another characteristic example of the best work produced in this last great period of the decorative arts. The clock is of gilt bronze wrought in a design of acanthus leaves and blossoms. Like all objects produced for the aristocratic taste of the time, it reflects the gay, fanciful mind.

A little Chinese boy holding a parasol rests on the top of the clock. From the tip of the parasol with bent handle, the design swings in parasol rhythm to the curling leaf of the base. French prints of this period show many absurd and illogical uses of natural motifs, which, nevertheless, have resulted in some of the most lively and sprightly art that has been produced in any period.

Rebuttal

Artist—How do you like this picture?

Visitor—H'm—It might be worse.

Artist—Sir, I hope you will withdraw that statement.

Visitor—Very well; it couldn't be worse.—Exchange.

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Among the Print Makers, Old and Modern

Aids to Fame



"Nu à l'Echarpe," by Kisling

Without reproductions of his work, what artist would have any sort of fame whatsoever?

"Estampes," or engravings made from paintings, are now on exhibition at the Maurel Galleries, New York. For centuries artists have depended on the engraver for the reproduction of their paintings; today it is still the engraver who, with infinite patience and mastery of technique, produces these "estampes." It is encouraging to note that modern masters have found such craftsmen to imprint in hard copper their most delicate lines and harmonies of color. Thus they are given the same chance for recognition as Raphael, Rembrandt, Reynolds and Goya.

"Few people realize," says the foreword of the catalogue, "the weeks of silent work in the engraver's studio, the disheartening surprises involved in the acid biting; the patience required by the modeling with the roulette to imprint in the hard copper the silky softness of a flesh tone or the delicate curve of the lips; and the unbelievable difficulties in printing the colors on a single plate."

Then It's Respectable

"Some time ago Mr. Dudley Crafts Watson informed a keenly interested audience at the City Art Museum that whereas an art epoch once lasted for 4,000 years, we have art epochs every two weeks," writes Emily Grant Hutchings in the St. Louis *Globe-Democrat*. "He referred to the 'ism' of yesterday as the 'wasem' of today. Ever so many art writers have envied Mr. Watson that bit of cleverness. My own addition ran something like this: 'When the ism is a wasem, it becomes respectable.'"

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"Five Centuries of Print Making" in Show



"Portrait of the Artist and His Wife," by Mechenem

An exhibition of "Five Centuries of Print Making," held at the Print Club in Philadelphia, offered some 70 examples from the collection of Lessing J. Rosenwald. It was used as illustrative material in a lecture on the development of print making given by Arthur M. Hind of the British Museum. It will be remembered that Mr. Rosenwald last October loaned his great collection of Rembrandt prints to the Art Alliance in Philadelphia, and afterward to the Fogg Art Museum, Cambridge.

The "Five Centuries" exhibit at the Print Club contained examples dating from as early as 1466 down to the work of contemporary artists.

The earliest item, the 1466 print, was the ex-

cessively rare "Hand with the Mirror of Salvation." It is a color wood cut, primitive in handling, ideographic in trend. Only three copies are known to exist, the two others being in the print rooms of Heidelberg and Munich.

The dual portrait print herewith reproduced is by Israel Van Mechenem, who died in 1503. He was a goldsmith, reveling in Gothic grotesque and in intricate scroll work, thus developing a cunning hand with firm touch. His illustrious successor, Albrecht Dürer, was represented by four examples, including a superb impression of the "Melancolia." Thence the group proceeded, through Rembrandt, Piranesi, Blake, Claude Lorrain, Goya, to Timothy Cole, Childe Hassam, Rockwell Kent.

Midwestern Annual

Nearly 1,700 works were entered this year for the Midwestern Art Exhibition which opened at the Kansas City Art Institute on Feb. 1, representing the work of 131 artists from Kansas, Missouri, Oklahoma, Colorado and Nebraska. Of this huge total only 250 works were accepted by the jury composed of E. H. Wuerpel, St. Louis; Arthur Hall, Howard, Kan.; and Karl Mattern, Lawrence, Kan. Fifty of the accepted artists are from Kansas City.

Winners of the various medals were announced in advance of the formal opening of the show: gold medal for oil, Oscar B. Jacobson, "The Mountain Lake;" gold medal for water color, Dorothy Kirk, "A Ratahoo Glacier;" gold medal for prints, John De Martelly, "Serra Pesoiese" (etching); gold medal for sculpture, Edward Lawhon, "Torso in Stone."

DeWolf's \$100,000 Bequest

The Springfield (Ill.) Art Association announces the bequest of \$100,000 from the late Wallace DeWolf, Springfield business man and art patron. The income from \$10,000 is to go toward the maintenance of a room to be known as the DeWolf Memorial Room and the remainder is to be used for the construction of a new building, providing it be named the "DeWolf Art Gallery" or some other name "indicative of the donor."

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Among the Print Makers, Old and Modern

Brooklyn Etching Show Called "Excellent, Quiet, Seemly"



"Country Store," by Howard Cook, winner of Noyes prize for best print.



"Skimhampton Road," by Childe Hassam. Bijur prize for best print by a non-member.

Reproduced herewith are two of the prize winners at the 15th annual exhibition of the Brooklyn Society of Etchers, being held at the Brooklyn Museum until Feb. 9—"Country Store" by Howard Cook, winner of the Henry F. Noyes prize for the best print in the show, and Childe Hassam's "Skimhampton Road," winner of the Nathan I. Bijur prize for the best print by a non-member. This year's exhibition is the largest ever held by the society, comprising 410 works by 222 artists working in the copper plate medium—indicative of the healthy growth etching is at present enjoying in America.

Elizabeth Luther Cary of the New York *Times* termed the show "excellent, quiet and seemly. The general mood is beautifully Ameri-

can, which only means, of course, that you detect in it nothing of English, French, German, Italian, Scandinavian or Central European. No cynicism, not a great deal of gayety. Industry as America knows it, but not quite as France knows it. The point of view is sane and balanced, a good point of view to live with."

Helen Appleton Read of the Brooklyn *Eagle* was lavish in praise of the society and its work: "It is not too sweeping an assertion to say that the renaissance of etching interest on the part of both public and artist is due in a large part to the efforts of the Brooklyn society. By presenting exhibitions with a consistently high standard, by assembling etching talent when even the most en courant could count the names

of American etchers on one hand, by a liberal capitulation to so-called modern tendencies when they were a sincere expression of a creative point of view, etching and the graphic arts in general have been restored to their important place as creative expression.

"Starting out with the traditional point of view that etching has a sacrosanct method and a limited subject matter, the prevailing attitude 15 years ago, the society might easily have met the fate meted out to those other organizations which have adhered to an unelastic academic point of view. Its readiness to see both sides is responsible for its continued reputation as being the representative etching salon of the year."

A Prairie Society

America's newest print makers society has been organized under the name Prairie Print Makers with headquarters in Wichita, Kan. The officers are Leo Courtney, president; Charles M. Capps, vice president; C. A. Seward, secretary-treasurer. Other charter members are: Arthur W. Hall, Norma Bassett Hall, C. A. Hotweldt, Birger Sandzen, Lloyd C. Foltz, Herschel C. Logan, Edmund M. Kopietz and Carl Smalley (first honorary member elected). Membership is by invitation only and is divided into three classes—active, associate and honorary. The main purpose of the organization is to further the interest of both the artist and the layman in print making and collecting.

The Prairie Print Makers is modeled closely after the California Print Makers and like it accepts print makers in all media. The two

pioneer national print organizations—the Chicago Society of Etchers and the Brooklyn Society of Etchers—show etchings only. Most of the organizers of the new society are members of the older ones.

An annual exhibition will be held to which active members will submit their latest works. Group exhibitions will be selected from this annual to be circulated throughout the country. The second activity of the society will be to stimulate appreciation for prints and print collecting. To this end information will be circulated on how to begin a print collection and how to care for it.

Obata Wins Imperial Honor

Chiura Obata, San Francisco artist, won first prize at the 87th annual exhibition at Uyeno Park, Tokyo, for one of his prints "Lake Basin in High Sierra," which, painted on silk,

was presented to the Emperor of Japan by friends of the artist. The gift was accepted, which means that Obata received a high honor. Although he has clung to the Oriental viewpoint in art, the Occidental creeps into his work. His enthusiasm for California scenery is reflected in his paintings. The prints are now on view at the California Palace of the Legion of Honor in San Francisco for one month.

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The News and Opinion of Books on Art

Jewell's Book

American art and artists is the subject of a new book by Edward Alden Jewell, art critic of the *New York Times*. Its title is "Americans" (New York; Alfred A. Knopf; \$3.00) and it is one of Knopf's "Modern Art" series. It contains 49 pages of text and some 50 illustrations.

Both the reviewer of the *New York Times* and Miss Margaret Breuning of the *New York Post* find Mr. Jewell's writing both witty and intelligent. They agree also that by avoiding the pompous and formal style so often used by writers on art Mr. Jewell's book becomes pleasant reading for even those who are not students of art. Both critics however, ask the question: "What is American art?" Miss Breuning asks further: "Are the artists with a number of generations of America back of them who reside and paint in foreign parts to be reckoned as Americans, or are the recently arrived and highly diversified varieties of foreigners who reside and practice art in America the real Americans?"

According to the critic on the *New York Times*, "Mr. Jewell admits the hopelessness of answering the question and is inclined himself to allow any one who has lived here for any length of time, or who was born here and lives abroad, to enter the fold. Thus, Jules Pascin was an American; so is Max Weber, Yasuo Kuniyoshi, Lyonel Feininger and many others like them. And they are Americans, there is no denying it (which is a fine thing for America), but, after all, it gives the word American so wide a scope that it becomes next to meaningless."

Mr. Jewell asserts that because our nation is still so young we have looked to the old world for inspiration, particularly to France. He goes on to say that it is time we stand on our own feet and begin to make our own way. The author believes that no nation today, because of the advanced means of communication, can "live to itself" entirely but he does feel that the artist should establish himself in some soil and make it his own. To quote, once more, Miss Margaret Breuning: "Art may be universal, but the author feels that artists are individuals and need to have this individuality strengthened, not dissipated, either by standardization or too much cosmopolitanism . . . There may not be a school of American art, but he tells us there is such a thing as Americans who are quite able to produce a characteristic art."

Art Seen by Motor

Italy, cradle of art and storehouse of artistic treasures, is interestingly described, from Lake Maggiore in the North to Amalfi in the South and back northward to Turin, in A. Marinoni's

book, "Italy Yesterday and Today" (New York; Macmillan; \$5.00).

Marinoni knows his Italy. His novel method of taking the reader on a motor tour of the country, stopping at many picturesque small places, as well as the big cities, is charmingly enlivened with stories of the lives of painters and the historical background and legend of each spot. The feeling of actual travel through the country that shelters the largest painted canvas in the world, Tintoretto's "Paradise," and what is said to be the most perfect equestrian statue, Verrocchio's Colleoni, is gained and an urgent desire to create the opportunity to see more of it possesses one.

The book is copiously illustrated, including many reproductions of famous Titians, Raphaels and Bellinis.

Orpen's "Outline"

Sir William Orpen's "Outline of Art" (New York; G. P. Putnam & Sons; \$4.50), containing nearly seven hundred pages of type and illustrations, does not concern itself with a record of all art history but with European painting since the XII century.

The *Boston Transcript* says of this book, that, since it gives no new material to the scholar or art historian, it serves only to refresh the memory of the reader who is not a specialist. In the early chapters the author records only historical matter, but in the later chapters, dealing with Impressionism and Neo-impressionism, he turns critic. Sir William sees the achievements and the short-comings of the painter of this century and understands what he is striving for in color, pattern and idea. A concluding chapter dealing with painters of the immediate present is written by the English critic, Frank Rutter.

The critic of the *Transcript* states that he would select, without hesitation, Orpen's outline if he were able to afford but a single, inexpensive history of art—praise enough.

"An Hour of Art"

"An Hour of Art" by Walter Pach is one of the "One Hour Series" of books on art, literature and science (New York; Lippincott; \$1.00).

Art, as the old Roman proverb says, is one but has a thousand species, hence it is infinite. It was a task, therefore, to condense all of its phases into so small a volume. However, Mr. Pach has linked the artistic expression of the race from the time of the pyramids to Surrealism in a manner that gives the reader food for more than one hour of thought.

The author talks of architecture, sculpture and painting as the expression of the life of each race, and he feels that to appreciate art is to discover the means of seeing and enjoying what is quintessential in the world. Of necessity, the volume is not exactly a reverence book, but it is readable and there are many signposts that point the way to more intensive study.

Dillaway's Book Welcomed

The treatise on "The Appreciation of Pictures" written for art teachers by Theodore M. Dillaway, Director of Art Education in Philadelphia, and published at \$1 by the Brown-Robertson Co., New York, has been welcomed by art educators. Two hundred copies have been purchased by Milwaukee alone for its public schools.

The Permanent Palette

By MARTIN FISCHER, tells how and why. It is a scientific treatise written in non-technical language for the student and artist who wants to tell his story in enduring fashion. Besides an historic discussion of the palettes of old masters, the palettes of some great living painters are given. Contains a glossary of the painter's terms re-defined in simple scientific manner.

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"Immaculates"

Of the eleven painters discussed by Samuel M. Kootz in his new book "Modern American Painters" (New York; Brewer & Warren; \$5.00) only five, as he puts it, belong to the "Immaculates." These "Immaculates," Peter Blume, Charles Demuth, Preston Dickinson, Charles Sheeler and John Marin, are, Mr. Kootz says, the only five really important painters who have thus far emerged from the American scene.

According to James W. Lane of the *New York Sun*, Mr. Kootz is not the best of reasoners: "He condemns the 'sexless thinking' of some of our moderns and then turns around and condemns Georgia O'Keeffe, whom he has honored with ten other painters as possessing 'healthy signs of original impulsions,' because she is pre-occupied with sex . . . He accuses Charles Sheeler and also Ault, Soyer, Walkowitz, Ganso, Hartley, Stuart Davis and Brook of a cloying good taste and 'stifling refinement' and then includes Sheeler with the honored artists." Nevertheless Mr. Lane says that this book does give a "good account of modern American painters."

In addition to the five honored painters Mr. Lane speaks of the remaining six included in the eleven of Mr. Kootz' choice: "Four others, Dove, Hartley, Marin and O'Keeffe, are more or less symbolists. There remain only Kuniyoshi, Sterne and Weber, who are *hors d'école*, Kuniyoshi a humorist, Sterne a sort of derivative from Italian primitives except for his gorgeous impressionistic still lifes and flowers, and Weber a religionist, as Mr. Kootz finely discriminates, when not an eclectic. Weber, incidentally, is a painter of somewhat unusual ideals for today, as the splendid quotations from his pen attest.

In agreeing with many of the virtues seen by Mr. Kootz in his chosen painters, one can only sigh for the faults that have omitted a great deal of equally if not more representative art."

In a letter to the *New York Times* Mr. Kootz defends his book: "I merely went about my job in a highly conscious fashion, trying to determine for myself what was good and what was bad painting. When I had sufficiently defined my attitude, I then dismissed the men who were painting in an aimless, directionless manner. They didn't have to paint according to any rules set up by me. I only asked that they be good painters, not followers of fashion."

"The National Gallery"

"The National Gallery: A Room to Room Guide" (London; Faber & Faber; \$3) by Trenchard Cox is recommended by the London *Sunday Times* to any art student visiting the National Gallery for the first time. Mr. Cox deals with the pictures in the Gallery in the order of the rooms. The critic of the *Times* says further that Mr. Cox's critical insight makes this book a valuable survey of European painting as it is represented in the National Gallery. Included are 32 illustrations.

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Finding a Level

The effects of the past year of depression on the prices of modern first editions was the subject of a recent article in the *New York Times*: "There is no mistaking the effects of a year's hammering on the prices of modern first editions. Certain of them have definitely fallen, others have not, while a few have even scored advances. In the first sale at the American Art-Anderson Galleries this year a private library of first editions of contemporary authors, a good lot, nicely protected by slip cases, sold at prices that were highly irregular. Stable books, those well known to fame like 'Kim,' 'Sentimental Tommy,' 'A Shropshire Lad,' 'Green Mansions,' 'The Crock of Gold' and 'Treasure Island,' held their own on the average."

"Bargains were not in evidence to any appreciable extent. But fugitive pieces, leaflets, pamphlets, the ephemera of Stevenson in particular, and the plethora of Conrad, inscribed and otherwise, were almost, if not quite, submerged. That the sale was by no means a depressed one is clearly indicated by some of the records made. Prices of \$800 apiece for Stevenson's 'The Pentland Rising' and 'New Arabian Nights' and \$875 for a fairly good 'Departmental Ditties' of Kipling are cases in point."

"In a period of readjustment like the present it is understandable that collectors will take refuge in conservatism. The future of elusive pamphlets or broadsides of collected authors is highly problematical. It is only the growth of the passion for completeness that can sustain them. If but six copies of an obscure tract are known to exist, then, other things being equal, it requires seven collectors, all desirous of keeping or acquiring a complete library of the author's writings, to uphold the market. Fortunately for the majority, important and desirable first editions, barring accidents, occur in sufficient quantities to keep alive the interest in their pursuit. In the recent sobering-up process collectors have had ample opportunity to come to sensible conclusions about their hobby, and if the late brief sale is a criterion

for the future, then we may hail the survival of the worthiest in the evolution of modern first editions."

Washington's Will

The last will and testament of George Washington, by which he disposed of his estate, valued by him at \$530,000, has now been placed on exhibition in the Fairfax (Va.) County Courthouse, according to the *Christian Science Monitor*. It was not drawn up by a lawyer but was composed and written by Washington himself. The first paragraph reads:

"I, George Washington, of Mt. Vernon, a citizen of the United States and lately President of the same, do make, ordain, and declare this instrument, which is written with my own hand and every page thereof subscribed with my name, to be my last will and testament, revoking all others."

\$2,600 For Kipling Paper

Outstanding among the highest priced items of the Hunter-Powell sale of books and autographs at the American Art Association-Anderson Galleries were: "The United Services College Chronicle," the most complete set of Kipling's school paper ever offered for sale in America, \$2,600; a letter written by George Washington, 1795, asking Mr. Carrington's advice as to his cabinet appointments, \$1,375; a letter written by George Washington, 1795, asking Thomas Jefferson to become Secretary of State, \$1,075; Rudyard Kipling's "Soldier's Three," first edition, \$725.

Plan a Keats Museum

Plans are being carried out for the building of a museum and branch library on the grounds of the John Keats Memorial House at Hampstead, England, sometimes known as "Wentworth Place," where Keats lived for five years. Only half of the literary treasures of the poet heretofore have been on view. The design of the museum will harmonize with the house in which the poet lived and a garden with trees and shrubs will surround the museum, to replace the garden where Keats wandered, dreaming and living his poems.

Excitement at Auction

During the sale of the family portraits of the Earl of Egmont, at Christie's, London, much commotion was aroused when a man named R. Pownall of Haydock, Lancashire, protested against the sale.

"I want to know by whose authority these pictures are being sold," he said. "There is litigation as to their ownership, even in the House of Lords. I am claimant of the Egmont estates and I protest against the sale."

The Earl of Egmont, a Canadian, inherited the title from his cousin the ninth earl in 1929, but several other claimants have come forward. The total for the heirlooms was about \$100,000, and the highest price was \$14,289, given by a firm of London dealers for a portrait by Reynolds of the second earl and his wife.

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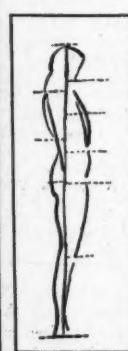
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Old Records

The publication of British official records, dating 1580-1600, which will throw light upon the birth and infancy of the American Colonies is the plan of a group of distinguished Americans of the Anglo-American Records Foundation, whose object is to establish a \$500,000 fund for research.

Since most of the documents in which the material for these documents is sought are in Latin, Greek, Anglo-Saxon or Old English, only experts of the most special training are fitted for this job of research. However, the foundation expects to publish the first three volumes within the next year and already a group of archivists are at work in England under the direction of Dr. Richard Holworthy. As the finances of the foundation permit and with the money earned by the previous volumes the foundation will continue to publish volumes annually until a maximum of forty has been reached.

The *New York Times* reports: "The volumes published will be of 400 pages each. They will contain records of great sociological interest. Some of these relate to the motives which prompted early settlers to come to America, such as unemployment, religious and political persecution and even personal reasons."

"Not only do these records throw considerable light upon the British environment of the early colonists, but they also give a vivid picture of the schemes and subterfuges whereby persons determined upon settling in the American Colonies circumvented restrictions placed by the British upon emigration.

"Included among them are papers filed in England in suits over early American transactions, such as depositions and testimony regarding the distribution of the profits of merchant adventurers, or the division of the loot of pirates, or litigation over land grants. Some old parchments found recently by Dr. Holworthy and his staff explain the origin of American towns and link many American families to their ancestral stock."

"Rich patches of American history are sometimes embedded in documents whose titles do not even suggest that they touch on American affairs."

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Delphic Studios, 9 E. 57th St.
Downtown Gallery, 113 W. 13th St.
Durand-Ruel Galleries, 12 E. 57th.
Ehrich Galleries, 36 E. 57th.
Ferargil Galleries, 63 E. 57th St.
Fifteen Gallery, 37 W. 57th St.

FIFTY SIXTH ST. GALLERIES, 6 E. 56th St.

Gallery of P. Jackson Higgs, 11 E. 54th St.
Gallery of Marie Stern, 9 E. 57th St., N.Y.C.
Pascal Galleria, 145 W. 57th.
G. R. D. Studio, 58 W. 55th St.
Grand Central Art Galleries, 15 Vanderbilt Av.
Marie Harriman Gallery, 63 E. 57th St.

Hymans & Son, 653 Lexington Av.
Thos. J. Kerr, 510 Madison Av.

Kleinberger, 12 E. 54th St.

J. Leger & Son, 695 5th Av.

John Levy Galleries, 1 E. 57th St.

Macheth Gallery, 15 E. 57th St.

Gallery of Marie Stern, 9 East 59th St.

Masters' Art Gallery, 28 W. 57th St.

Metropolitan Galleries, 578 Madison

Marcel Gallery, 689 Madison Ave.

Milch Galleries, 108 W. 57th St.

Morton Galleries, 49 W. 57th St.

J. B. Neumann, 9 E. 57th St.

Newhouse Galleries, 11 E. 57th.

Arthur U. Newton, 4 E. 56th St.

Rainhard Galleries, 730 5th Av.

Paul Rosenbarg & Co., 647 5th Av.

Schulthess, 142 Fulton St.

E. & A. Silberman, 133 E. 57th St.

Van Diemen Galleries, 21 E. 57th.

Wildenstein & Co., 647 5th Av.

Howard Young Galleries, 634 5th Av.

PHILADELPHIA, PA.—

Griscom Galleries, 1632 Walnut St.

Neuman Galleries, 1732 Chestnut St.

Renaissance Galleries, 1807 Chestnut St.

PITTSBURGH, PA.—

J. J. Gillespie & Co., 639 Liberty Av.

PROVIDENCE, R. I.—

Nathaniel M. Vose, 287 Thayer St.

DALLAS, TEX.—

Lawrence Art Galleries, 3515 Oaklawn Avenue.

HOUSTON, TEX.—

Hersog Galleries, 3619 Main St.

SAN ANTONIO, TEX.—

Milan Galleries, 1142-46 Milam Bldg.

ARTISTS' SUPPLIES

Art Importing Co., 733 Public Ledger Bldg., Phila., Pa.

Theodore Daniels, 228 Cherry St., N.Y.C.

E. H. Friedrichs, Inc., 129 W. 31st, N.Y.

E. H. & A. C. Friedrichs Co., 40 E. 43rd St., N.Y.

J. Greenwald, Inc., 940 3rd Av., N.Y.

Martini Artists Color Lab., 97 Harris Av., L.I. City, N.Y.

Quaker City Art Supply Co., 10th & Walnut Streets, Philadelphia, Pa.

Rich Art Color Co., 31 W. 21st St., N.Y. City.

E. M. Riebs Co., 159 E. 60th St. and 49 E. 9th St., N.Y. City.

Talens & Son, 1082 Clinton Avenue, Irvington, New Jersey.

Winsor and Newton, 31 E. 17th St., New York City.

ART AUCTION GALLERIES

American Art Association Anderson Galleries, Inc., 30 E. 57th St., N.Y. City

BRONZE FOUNDERS

International Art Foundries, 545 5th Ave., N.Y.

CASTS, STATUARY

P. F. Caproni & Sons, Inc., 1914 Washington St., Boston, Mass.

Florentine Art Plaster Co., 2217 Chestnut St., Philadelphia, Pa.

FEARON'S

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Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERIES—Indefinite: Paintings, woodblocks, engravings.

Phoenix, Ariz.

FINE ARTS ASSOCIATION—To Feb. 20: Paintings from the twelfth Biennial Exhibition of the Corcoran Gallery of Art. (A.F.A.)

Berkeley, Cal.

BERKELEY ART MUSEUM—Feb.: Water colors, William R. Musick; Oils, Marie G. Crues. CASA DE MANANA—To Feb. 15: Oils, J. Vannerstrom Cannon; oils and water colors, Christina Shelton Josselyn.

Del Monte, Cal.

DEL MONTE ART GALLERY—Feb.: Winter exhibition of California artists.

Laguna Beach, Cal.

LAGUNA BEACH GALLERY—Feb.-March: Third Annual Birthday Exhibition in New Art Gallery.

La Jolla, Cal.

ART ASSOCIATION—Feb.: Paintings, Alfred A. Miller.

Los Angeles, Cal.

LOS ANGELES MUSEUM GALLERIES—Feb.: Contemporary Water Colors from India; paintings by Provincetown group of artists; paintings, Jean Crawford Adams; water colors, Max Weber; etchings, Max Pollock; Modern Architects exhibition. BILTMORE SALON—To Feb. 7: Landscapes, Anton Knight. DALZELL HATFIELD GALLERIES—Feb.: Contemporary English etchers; sculpture, Allan Clark, Harriet Frishmuth, Anna Hyatt Huntington, Mario Korbel. STEN-DAHL ART GALLERIES—Feb.: sculptures, Helen Webster Jensen; still lifes, Stanislaus Pocieha-Poray.

Pasadena, Cal.

GRACE NICHOLSON GALLERIES—Feb.: Still life paintings, Hoesep Pushman; miniatures, Ella Shepard Bush; glass paintings; Chinese and Japanese tapestries and early Japanese prints. PAS-ADENA ART INSTITUTE—Feb.: Seventh Annual Exhibition by Pasadena artists.

Sacramento, Cal.

KINGSLEY ART CLUB—Feb.: Local Fifth Annual exhibit.

San Diego, Cal.

FINE ARTS GALLERY—To Feb. 15: Contemporary Spanish paintings. Feb.: Paintings Margot and Marius Roche and Everett Gee Jackson; California Water Color Annual; contemporary creative architecture.

San Francisco, Cal.

CALIFORNIA PALACE OF THE LEGION OF HONOR—To Feb. 7: Scroll paintings on paper and silk, screens, water colors and wood block prints, by Chiura and Rokuchi Obata; contemporary paintings; etchings and lithographs, Albert Stern; exhibition by Henrietta Shore. Feb. 8-28: Prints by contemporary American artists; drawings in tempera by Jean Baptiste Corot; Kakemonos, Reimei Shindo. EAST-WEST GALLERY—To Feb. 15: Paintings and drawings, John Joseph Casey. S. & G. GUMP—To Feb. 14: Exhibition Utrillo and Vlaminck. Feb. 16-28: Paintings, Edward Bruce. PAUL ELDER GALLERY—To Feb. 14: Paintings, Christopher Seiberth.

Santa Barbara, Cal.

ART LEAGUE—To Feb. 21: Artist members winter exhibit. Feb. 23-March 7: Water colors, Stanley Wood.

Santa Cruz, Cal.

ART LEAGUE—Feb.: Fourth annual exhibition of California artists.

Denver, Colo.

DENVER ART MUSEUM—Feb.: Paintings and water colors, B. J. O. Nordfeldt; water colors, Henry A. Botkin; paintings and water colors, Carlos Merida; Indian arts and crafts. (A.F.A.)

Greeley, Colo.

COLORADO STATE TEACHERS COLLEGE—Feb. 14-28: Student work from the New York School of Fine and Applied Art (A.F.A.).

Hartford, Conn.

WADSWORTH ATHENEUM—To Feb. 9: Landscape painting from the XV to the XX century. Feb. 15-28: Exhibition by Hartford Women Painters.

Washington, D. C.

UNITED STATES NATIONAL MUSEUM (Smithsonian Institution)—Feb.: Etchings, Herman A. Webster. ARTS CLUB—Feb. 7-21: Exhibition Eben F. Commins. To Feb. 7: Exhibition, Charles H. Walther, Susan B. Chase. CORCORAN GALLERY OF ART—Feb.: Royal Society of British Artists (A.F.A.).

Newark, Del.

UNIVERSITY OF DELAWARE (Women's College)—Feb.: Contemporary prints (A.F.A.).

Wilmington, Del.

WILMINGTON SOCIETY OF FINE ARTS—To Feb. 25: Modern French show.

Orlando, Fla.

ORLANDO ART ASSOCIATION—To Feb. 17: Paintings, George Elmer Browne.

Tampa, Fla.
SOUTH FLORIDA FAIR—Feb. 3-14: Paintings from the National Arts Club Summer Exhibition (A.F.A.)

St. Petersburg, Fla.

ART CLUB—To Feb. 17: Paintings, Mark Dixon Dodd. Feb. 17-March 3: Paintings, S. Peter Wagner.

Atlanta, Ga.

HIGH MUSEUM OF ART—Feb. 10-20: H. R. H. Princess Alexandra Victoria of Schleswig-Holstein; selections of paintings from America and Germany.

Savannah, Ga.

TELAIR ACADEMY OF ARTS & SCIENCES—To Feb. 14: Georgia Artists Ass'n; Feb. 14-March 1: Modern paintings.

Bloomington, Ill.

ART ASSOCIATION—Feb.: 1930 New York Water Color Rotary (A.F.A.)

Chicago, Ill.

ART INSTITUTE—To Feb. 7: International exhibition of contemporary metalwork and cotton textiles. To March 1: Twenty-first International Exhibition of Etchings (Chicago Society of Etchers); Thirty-fifth exhibition of artists of Chicago and vicinity. ARTS CLUB OF CHICAGO—To Feb. 17: Paintings, Foujita and Miro. ARTHUR ACKERMANN & SON—Feb.: Portraits, Charles Sneed Williams. CARSON, PIRIE, SCOTT & CO.—Feb.: Paintings, George Waller Parker. CHICAGO GALLERIES ASSOCIATION—To Feb. 18: Paintings, Frank V. Dudley, Carl Heerman; water colors, Albert Worcester. MARSHALL FIELD PICTURE GALLERIES—To Feb. 7: 7th Annual Hoosier Salon. CHESTER H. JOHNSON GALLERIES—To Feb. 8: French paintings. O'BRIEN ART GALLERY—March: Paintings, Mr. and Mrs. John F. Stacy; paintings, Colin Campbell Cooper. PALETTE & CHISEL CLUB—Feb. 5-March 5: Annual exhibition of etchings. MICHIGAN INFORMATION BUREAU—Feb.-Mar.: Paintings, Maud Miller Hoffmaster.

De Kalb, Ill.

NORTHERN ILLINOIS STATE TEACHERS COLLEGE—Feb. 18-March 3: Work by leading water colorists (A.F.A.).

Jacksonville, Ill.

ART ASSOCIATION—Feb. 8-March 2: New group by members of the North Shore Arts Association (A.F.A.).

Rockford, Ill.

ART ASSOCIATION—Feb. 2-28: Philadelphia chapter A. I. A. (A.F.A.).

Springfield, Ill.

SPRINGFIELD ART ASSOCIATION—Feb.: Exhibition of architecture.

Greencastle, Ind.

DE PAUW UNIVERSITY—To Feb. 15: Work by leading watercolorists (A.F.A.).

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—Feb.: Society of Indiana Architects; House Beautiful designs; Viennese architecture; small garden sculpture.

Richmond, Ind.

ART ASSOCIATION—Feb.: American paintings; group by Richmond painters.

Davenport, Iowa

MUNICIPAL ART GALLERY—Feb.: 1931 New York Water Color Rotary (A.F.A.).

Dubuque, Iowa

ART ASSOCIATION—Feb. 23-Mar. 7: Contemporary American paintings; modern sculpture (College Art Ass'n).

Iowa City, Iowa

UNIVERSITY OF IOWA—Feb. 8-21: Balkan paintings, Byron B. Boyd.

Emporia, Kan.

STATE TEACHERS COLLEGE—Feb.: Japanese prints, group B. (A.F.A.).

Lawrence, Kan.

UNIVERSITY OF KANSAS—Feb. 2-16: Wood block prints in color (A.F.A.).

Manhattan, Kan.

K. S. A. COLLEGE—Feb.: Oil paintings; etchings, lithographs and woodcuts, C. A. Seward.

Wichita, Kan.

ART ASSOCIATION—Feb.: Woodblocks, Gustave Bauman; American Indians, Burton Staples.

Louisville, Ky.

J. B. SPEES MEMORIAL MUSEUM—Feb.: Exhibition by local architects; Exhibition by Louisville Art Ass'n.

New Orleans, La.

ISAAC DELGADO MUSEUM OF ART—Feb.: Faculty exhibition of the N. O. Art School; ivories loaned by C. H. Behre.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—To Feb. 28: First Baltimore Pan-American Exhibition of Contemporary Paintings. PURNELL GALLERIES—Feb.: Old paintings; contemporary etchings.

Amherst, Mass.

AMHERST COLLEGE—Feb. 8-21: Philadelphia Water Color Club & Rotary (A.F.A.)

Boston, Mass.

MUSEUM OF FINE ARTS—Feb.: exhibition by members of the Boston Society of Architects. To Feb. 14: Paintings, Patrick Gavin. CASSON GALLERIES—Feb.: Decorations and drawings, Hugo Rummold. DOLL & RICHARDS—To Feb. 17: Ship paintings, Frank Vining Smith. Feb. 11-24: Water colors, Eliot O'Hara. GUILD OF BOSTON ARTISTS—To Feb. 7: Paintings, Frank P. Benson. GOODSFREED'S BOOK SHOP—Feb. 28: Modern Japanese color prints.

NEW ENGLAND SOCIETY OF CONTEMPORARY ART—To Feb. 7: Paintings, Aline Kilham. PUBLIC LIBRARY—To Feb. 15: Illustrations by Thornton Oakley (A.F.A.). ROBERT M. VOSE GALLERIES—To Feb. 14: Paintings of Antarctica, David Paige. Feb. 16-Mar. 14: Boston Society of Water Color Painters.

Hingham Center, Mass.

PRINT CORNER—Feb.: Lithographs, Albert W. Barker.

Springfield, Mass.

WILLIAMSTOWN, Mass.

WILLIAMS COLLEGE—Feb. 16-28: Loan exhibition from the Phillips Memorial Gallery (A.F.A.).

Ann Arbor, Mich.

ART ASSOCIATION—To Feb. 11: Water colors and drawings, Jane C. Stanley. Feb. 16-March 2: Elihu Vedder Memorial exhibition (A.F.A.).

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—Feb.: Exhibition, Homer Davison; collection of fans and Canterbury pilgrim dolls; Archipenko drawings and sculptures; monotypes, Seth Hofmann. PUBLIC LIBRARY—Feb.: Works by American illustrators (A.F.A.).

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—Feb.: Muskegon Artists' Annual Show; Muskegon Stamp Club exhibition.

Minneapolis, Minn.

INSTITUTE OF ARTS—Feb.: Modern Japanese prints; tapestries from Flanders and France; etchings by Whistler and his contemporaries; Daumier drawings; mural paintings by Minneapolis high school students; paintings by the pupils of Cizek; pottery from the Mimbre and Gila valleys; Chinese, near Eastern and Egyptian antiquities; Chinese jades and porcelains and Persian pottery. MOORE & SCRIVNER ART GALLERIES—Feb.: etchings, Levon West, Martin Lewis, John Taylor Arms; monotypes, Alexis Fournier; woodblocks, Marsham Wright.

St. Louis, Mo.

CITY ART MUSEUM—Feb.: Painting, sculpture and applied art by the faculty of the St. Louis School of Fine Arts; art of the Southwest.

FRANCIS D. HEALY GALLERIES—To Feb. 15: Paintings and sketches, Paul Cornoyer. Feb.: Spanish portraits, antiques, wood and ivory carvings, and furniture.

Omaha, Neb.

ART INSTITUTE—Feb.: English paintings of the XVII century.

Hanover, N. H.

DARTMOUTH COLLEGE—To Feb. 15: Loan collection from the Phillips Memorial Gallery (A.F.A.).

Manchester, N. H.

CURRIER ART GALLERY—Feb.: American paintings (Grand Central Galleries, N. Y.); sculpture, Karl Skog; photographs, Clara Sipprell; pen and ink drawings, Jeanette Shirk; hand made glass (Art Center, N. Y.); loan exhibition of early American glass.

East Orange, N. J.

ART CENTRE OF THE ORANGES—Feb.: Sculpture, Harry Lewis Rau.

Montclair, N. J.

ART ASSOCIATION—Feb. 7-Mar. 1: Exhibition of Contemporary Canadian Artists; paintings, J. Eliot Enneking.

Newark, N. J.

NEWARK MUSEUM—Feb.: Arts of Old Japan; Vergilius exhibit; Home exhibit.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—Feb.: Modern group, Raymond Johnson, Josef Bakos, Willard Nash, B. J. O. Nordfeldt, Olive Rush, Andrew Dasborg; Indian blankets collection.

Binghamton, N. Y.

ART GALLERY & MUSEUM OF PUBLIC LIBRARY—Feb.: Oils and water colors, Herbert N. Hooven; water colors of Africa, Erick Berry.

Briarcliff Manor, N. Y.

MRS. DOW'S SCHOOL—To Feb. 27: Old textiles from the Metropolitan Museum.

Bronxville, N. Y.

BRONXVILLE HIGH SCHOOL—To Feb. 12: Water colors from the N. Y. W. C. C.—A. W. C. S. exhibit.

Brooklyn, N. Y.
BROOKLYN MUSEUM—To Feb. 9: 15th Annual Exhibition of Brooklyn Society of Etchers. Feb. 5-20: Ninth exhibition of painters and sculptors. **ABRAHAM LINCOLN HIGH SCHOOL**—To Feb. 27: Etchings by the Brooklyn Society of Etchers.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—Feb.: Annual Exhibition Buffalo Society of Artists; paintings of horses, A. J. Munnings; abstract art; Chinese paintings and sculpture, Giovanni del Drago. Feb. 17-Mar. 1: Pictures, drawings and lithographs.

Elmira, N. Y.
ARNOT ART GALLERY—Feb.: Paintings, Josephine B. Gridley.

New Rochelle, N. Y.
PUBLIC LIBRARY—To Feb. 7: Animal sculpture, Louis Paul Jonas.

New York, N. Y.
METROPOLITAN MUSEUM—To Feb. 23: Russian Icons. Feb. 9-28: Exhibition of furniture and glass, American and European. Feb.: Italian prints of the XV and XVI centuries; Peruvian textiles. **ACKERMAN & SON**—Feb.: Etchings, Martin Lewis, Levon West, Frank Benson. **THOMAS AGNEW & SONS**—Feb.: Paintings by Old Masters; drawings and engravings. **AINS-LIE GALLERIES**—Feb.: Paintings, Maurice Braun. **AMERICAN ART GALLERIES**—To Feb. 7: French furniture and decoration. **AN AMERICAN PLACE**—To Feb. 27: Paintings, Georgia O'Keeffe. **ARDEN GALLERY**—Feb.: Sculpture, Ernest Dielman; woodcuts, Gertrude Hermes. **ARGENT GALLERIES**—Feb. 2-14: Landscapes, Marion Boyd Allen. **ART CENTER**—Feb.: Etchings, Earl Horter. To Feb. 14: Ceramics; Paintings, Pauline G. Ehrich; Design for Rosenthal China Corp.; Small Sculpture competition; Paintings, Miss Hamlin. **OPPORTUNITY GALLERY** (Art Center)—To Feb. 11: Fourth Exhibition by Young Artists. **BABCOCK GALLERIES**—Feb. 2-14: Paintings, Leon Carroll and Omer Lassonde. **BARBIZON-PLAZA GALLERIES**—Feb.: Etchings and wood-cuts. **BALZAC GALLERIES**—To Feb. 15: Modern French decorative arts—ceramics, cups, plates and books. **JOHN BECKER GALLERIES**—To Feb. 10: German Bauhaus School; Bauhaus photographs and architectural models; Klee, Kandinsky, Feininger. **BELMONT GALLERIES**—Permanent exhibition of old masters. **BRONX ARTISTS' GUILD**—Feb. 10-28: 9th annual exhibit at Hardman-Peck Showrooms, Bronx. **BRUMMER GALLERY**—To Feb. 7: Sculpture, Henri Matisse. Feb. 15-28: Paintings, Anna Goldthwaite. **OTTO BURCHARD & CO.**—Feb.: Animal motives in early Chinese art. **FRANS BUFFA & SONS**—Feb.: Paintings of Norway, William H. Singer, Jr. D. B. BUTLER & CO.—Feb.: Mezzotints by S. A. Edwards, Elizabeth Gulland, Sydney Wilson. **CALO ART GALLERIES**—Feb.: Paintings by American and foreign artists. **CENTRAL SYNAGOGUE COMMUNITY HOUSE**—35 E. 62nd St.—Feb. 4-Mar. 1: Modern paintings and sculpture. **CHAMBRUN GALLERIES**—Feb.: Paintings, water colors and drawings, Vertes. **CONTEMPORARY GALLERIES**—To Feb. 15: Portraits. **DELPHIC STUDIOS**—Feb. 1-15: Water colors, Bessy Creighton; Etchings, Arthur Millier. **DOWNTOWN GALLERIES**—To Feb. 14: Sculpture, William Zorach. **DUDENSING GALLERIES**—To Feb. 15: Paintings, John Graham, Kenda Rakhit. **DURAND-RUEL**—Feb. 3-21: Paintings, Ferdinand Leger. **EHRICH GALLERIES**—Feb.: Dining Room design, Jules Bouy. **FERARGIL GALLERIES**—Feb. 4-21: Pastels, Evelyn Carter. To Feb. 7: Lithographs and drawings, Joseph Sparks. Feb.: Group exhibition of sculpture. **FIFTEEN GALLERY**—Feb. 2-14: Paintings, Joseph Newman. **FIFTY-SIXTH STREET GALLERIES**—To Feb. 14: Sculpture, Alfredo Pina; Portraits in ivory and repoussé metal, Boris Schatz. Permanent: Two frescoes, Paul Gauguin. To Mar. 1: Paintings, Thomas Eakins. **FINE ARTS BUILDING**—To Feb. 8: 40th Annual Exhibition of National Ass'n Women Painters and Sculptors. **PASCAL M' GATTERDAM**—Paintings. **GRAND CENTRAL ART GALLERIES**—Feb. 3-14: Paintings, Anthony Thieme. **G. R. D. STUDIO**—Feb. 2-14: Water colors, Horace Day. **HACKETT GALLERIES**—To Feb. 7: Paintings, Jacob Gettar Smith. **MARIE HARRIMAN GALLERY**—Feb.: Paintings, Henri Rousseau. **HYMAN & SON**—Feb.: Old portraits and decorative paintings. **EDOUARD JONAS GALLERY**—To Feb. 7: Miniature sculpture in wax, Catharina Barjansky. **FREDERICK KEPPEL & CO.**—To Feb. 15: Etchings, by contemporary artists. **KLEEMAN, THORMAN GALLERIES**—Feb.: Thirty prints by American artists. **KLEINBERGER GALLERIES**—Feb.: Special exhibition of Old Masters. **THOMAS J. KERR**—Feb.: Paintings, tapestries and antique furniture. **LUCY LAMAR GALLERIES**—Feb.: Modern paintings and sculpture. **JOHN LEVY GALLERIES**—Feb. 11-28: Marine paintings, John P. Benson. **MACBETH GALLERIES**—Feb. 9-21: Paintings and pastels, Robert Brackman; Etchings, American artists. **MAUREL GALLERIES**—To Feb. 15: Exhibition of estampes. **MILCH GALLERIES**—Feb. 2-14: Paintings, Lillian Gentz; Water Colors, Ruth Coleman. **MONT-ROSS GALLERY**—To Feb. 7: Paintings, Edward Biberman. **MORTON GALLERIES**—To Feb. 9: Paintings, Annette Tisch; Feb. 9-23: Paintings, Cordray Simmons. **MUSEUM OF FRENCH ART**—To Feb. 7: Portraits of women, Romanticism to Surrealism. **MUSEUM OF MODERN**

ART—Feb. 1-Mar. 2: Toulouse-Lautrec and Redon. **NATIONAL ARTS CLUB**—Feb. 11-28: Exhibition and auction sale. **NEWHOUSE GALLERIES**—Feb.: Tapestries, brocades and velvets, XV to XVIII centuries. **ARTHUR U. NEWTON**—Feb.: English masters. **OLD PRINT SHOP**—Feb.: Prints and paintings, Louis Maurer. **RALPH M. PEARSON STUDIO**—Permanent exhibition of rugs and wall hangings designed by American artists. **PEARSON GALLERY OF SCULPTURE**—To Feb. 14: Animal subjects, contemporary American sculptors. **POTTERS SHOP**—Feb. 12-28: Sculpture and Terra Cotta. **PUBLIC LIBRARY**—(Print Room)—Feb.: New York Today and Fifty Years Ago; etchings, W. H. Wallace; lithographs, Vernon H. Bailey; early views of American cities. To Mar. 31: Currier and Ives prints. **REHN GALLERIES**—To Feb. 14: Paintings, Ross Moffett. **REINHARDT GALLERIES**—Feb.: Paintings, flowers and animals, of 17th and 18th centuries. **ROERICH MUSEUM**—Feb. 7-25: Australian art. **SALMAGUNDI CLUB**—Feb. 13-27: Annual water color exhibition. **SCHULTHEIS GALLERIES**—Feb.: Paintings, American and foreign artists. **SCRIBNER BOOKSTORE**—Feb. 6-14: Drawings and paintings, Will James. **JACQUES SELIGMANN & CO.**—Feb. 3-17: Paintings, Mme. Chantal Quenville. **E. & A. SILBERMAN**—Feb.: Old masters and antiques. **S. P. R. GALLERIES**—Feb. 3-21: Water colors, Edwin Avery Park. **MARIE STERNER GALLERY**—To Feb. 16: Paintings and water colors, Edy Legrand. **VAN DIEMEN GALLERIES**—Permanent exhibition of old masters. **ARTHUR S. VERNAY**—Feb.: Early English furniture; original panelled rooms 17th & 18th centuries. **E. WEYHE**—To Feb. 7: Drawings and water colors, George Grosz. Feb. 9-21: Paintings, Andre Ruelan. **WILDENSTEIN GALLERIES**—Feb.: Interiors, William Ranken. **CATHERINE LORILLARD WOLFE CLUB**—To Feb. 28: Paintings, Miss Love Porter. **HOWARD YOUNG GALLERIES**—Feb.: Selected group of old and modern paintings.

Rochester, N. Y.
MEMORIAL ART GALLERY—Feb.: International Water Color Exhibition; Arthur B. Davies memorial exhibition; British water colors and drawings; paintings, Alexander Brook; American paintings.

Saratoga Springs, N. Y.
SKIDMORE COLLEGE—To Feb. 15: Paintings (College Art Ass'n).

Syracuse, N. Y.
MUSEUM OF FINE ARTS—Feb.: Paintings, Maurice Fromkes.

Akron, O.
ART INSTITUTE—Feb.: One Picture exhibit, Raeburn (A.F.A.); Brazilian paintings. Feb. 6-27: Woodblock prints, Gustave Baumann (A.F.A.).

Cincinnati, O.
CINCINNATI ART MUSEUM—To Feb. 15: Photographs, Margaret Bourke White. Feb. 8-Mar. 1: Sculpture and drawings, Maillol and Kolbe. Feb. 8-March 9: 19th and 20th century French prints; etchings by Millet. **CLOSSON GALLERIES**—To Feb. 14: Paintings, Cherry Greve.

Cleveland, O.
CLEVELAND MUSEUM OF ART—To Feb. 16: Selections from foreign section of the 29th International Exhibition of Oil Paintings. Feb. 18-March 6: Exhibition of Mexican art. **PUBLIC LIBRARY**—Feb. 20-Mar. 2: Illustrations, Thornton Oakley (A.F.A.).

Columbus, O.
COLUMBUS GALLERY OF FINE ARTS—Feb.: Three million dollar exhibition; modern European and American paintings; primitive paintings; paintings of George W. Bellows; loan exhibition of sculpture, paintings and crafts.

Dayton, O.
DAYTON ART INSTITUTE—Feb.: Loan exhibition of paintings by Hassam, Twachtman and Duvencourt; paintings by Ramon Zubiarie, Alaskan and African photographs, Frederick B. Patterson; paintings by Elihu Vedder.

Oxford, O.
MIAMI UNIVERSITY—Feb. 15-28: Cheney silks (A.F.A.). **WESTERN COLLEGE FOR WOMEN**—Feb. 14-28: Brooklyn Etchers Rotary (A.F.A.).

Toledo, O.
MUSEUM OF ART—To Feb. 22: Exhibition of recent accessions. Feb.: Modern German prints; American pottery.

Youngstown, O.
BUTLER ART INSTITUTE—Feb.: Mahoning Society of Painters exhibition.

Norman, Okla.
UNIVERSITY OF OKLAHOMA—Feb.: Exhibition, Oroso. To Feb. 10: Arts and crafts of Fiji Islands; Chicago World Fair Posters. Feb. 15-Mar. 1: Texas artists.

Tulsa, Okla.
TULSA ART ASSOCIATION—Feb. 10-23: Eighth "B" Circuit exhibition, Southern States Art League.

Portland, Ore.
ART ASSOCIATION—Feb. 9-Mar. 1: Small paintings by old masters, Van Diemen Galleries, N. Y.

Philadelphia, Pa.
ART CLUB—Feb. 12-March 4: Fellowship of Penna. Academy of Fine Arts. **CRILLON GALLERIES**—To Feb. 7: Paintings, Jean Hugo. Feb.

9-24: Paintings, Georges Rouault. **PENNSYLVANIA ACADEMY OF FINE ARTS**—To March 15: 126th Annual Exhibition in Oil and Sculpture. **PENNSYLVANIA MUSEUM**—To Feb. 26: Georgian Art. **PHILA. ART ALLIANCE**—To Feb. 26: Exhibition by "Ten Philadelphia Painters;" drawings and water colors, W. J. Aylward. **PRINT CLUB**—To Feb. 14: Engravings and etchings, Allan McNab; Third Annual International Exhibition of American Lithography. **NEWMAN GALLERIES**—To Feb. 7: Paintings, Maurice Molarsky.

Pittsburgh, Pa.
CARNEGIE INSTITUTE—To Feb. 15: Exhibition of Modern British Etchers. Feb. 12-March 12: Associated Artists of Pittsburgh.

Providence, R. I.
NATHANIEL M. VOSE—Feb.: Water colors, John Whorf; oils and ship models, Harry Neyland; water colors, Paul Gill.

Dallas, Tex.
DALLAS PUBLIC ART GALLERY—Feb.: American paintings from the Joel T. Howard collection; Dallas Women Painters; One picture exhibit (A.F.A.); paintings, group of Boston and Texas artists. **HIGHLAND PARK SOCIETY OF ARTS**—Feb.: Paintings, Richard Crisler; Exhibition of Old Masters from Newhouse Galleries; black and white drawings, Ben Carlton Mead.

Denton, Tex.
FT. WORTH ART ASSOCIATION—To Feb. 13: Paintings and prints from 1930 winter exhibition of the National Academy of Design (A.F.A.).

Houston, Tex.
MUSEUM OF FINE ARTS—Feb. 1-22: Balkan paintings, Byron Boyd. To Feb. 7: Chinese porcelains and old English silver. **HERZOG GALLERIES**—Feb.: Russian Icons and Enamels.

San Antonio, Tex.
WHITE MEMORIAL MUSEUM—(San Antonio Art League)—Feb. 1-26: Paintings, Power O'Malley; Wood carvings, Carl Halmhammar; Paintings by Russel Cheney; etchings by Louis O. Griffith. Feb. 11-19: Illustration by Ben Mead of J. Frank Dobie's book "Coronado's Children."

Appleton, Wis.
LAWRENCE COLLEGE—Feb.: Ivory soap carvings; photographs, Chicago Camera Club; Fifty advertisements (Art Center, N. Y.).

Madison, Wis.
ART ASSOCIATION—To Feb. 20: Paintings of Africa, Paul B. Travis. **UNIVERSITY OF WISCONSIN**—To Feb. 15: Sculpture and drawings, Jo Davidson.

Milwaukee, Wis.
LAYTON ART GALLERY—To Feb. 12: Water colors and drawings, Stella Harlos; etchings, Katherine Merrill; sculpture, George Adams Dietrich. **MILWAUKEE JOURNAL GALLERY**—Feb.: Paintings by Wisconsin Artists. **MILWAUKEE ART INSTITUTE**—Feb.: Phillips Memorial Exhibition; Grand Central City Show; etchings, Will Dyson; paintings by Laurence and Utrillo; exhibition of Women's Sketch Class.

Oshkosh, Wis.
PUBLIC MUSEUM—Feb.: Woodblocks, Gustav Baumann; etchings, Morgan Dennis; antique furniture.

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A Review of the Field in Art Education

Art vs. Torture

Murals in school rooms have a "practical value," according to Irwin T. Catherine, architect and superintendent of buildings of the Board of Education of Philadelphia. "I am eager to have all Philadelphia schools decorated with mural paintings," he said, in the *Philadelphia Inquirer*. "I would have auditoriums, corridors and special rooms covered with pictures of great men, famous scenes from history and symbolic paintings of the power of education.

"Paintings make the children look on their school as a place of beauty rather than as a place of torment—as a home rather than as a prison. To make the children come to school because they like to be in school is an essential of education. And this mural paintings do.

"Original murals in some of the older schools are brightening up their walls, while those in the newer buildings are making them veritable gems of artistic interest and symbolic beauty,

They are causing the children unconsciously to develop an appreciation of art. At the same time they make beauty something not intangible, but practical and real."

Period Costumes

A collection of 28 life-like mannequins wearing period costumes is on view at the Brooklyn Museum as a loan by Miss Harriet Sartain, dean of the Philadelphia School of Design for Women. The collection will soon go on tour. The Brooklyn Museum was chosen for the initial showing because of its cooperation with the School of Design, which sends several classes a year to the museum to study the large and growing costume collection which the Department of Decorative Arts is building up.

The periods covered by the mannequins are: Egyptian, Greek, Byzantine, Early Middle Ages, Late Middle Ages, Italian and English Renaissance, Spanish, Elizabethan, Dutch, Louis XIV, XV, XVI, Empire, Incroyable, Puritan, 1860, 1870, 1890, 1904, 1913, 1930.



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Culture Tour

Art circles in Japan and in the United States are interested in the plan of Henry Rittenberg, N. A., to visit Pacific Asia during the coming summer with Upton Close and his fifth Cultural Expedition to the Orient. The plan of the Upton Close Expedition is to take to the Orient each year a group of people, students in the broad sense, who will promote, through art and through understanding, the appreciation of the East. This group is usually centered around an important figure in one of the arts.

The interest this year is primarily in painting, and in addition to the exhibition, which will be given at the Imperial Museum Galleries by Mr. Rittenberg, a group of gifted young painters will be taken by him throughout Japan and China, their work receiving the benefit of criticism and instruction. The best of their work will be exhibited.

In addition to their study of painting and the lectures on art and the museums by Mr. Rittenberg, lectures by Upton Close will be included in the young painters' trip. They will be prepared, through lectures on the history, politics and literature of the countries visited, with a background for the things they will see and record, beyond anything possible to acquire in commercial tours of any kind.

A New Arts School

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Place des Vosges

The Paris Ateliers of the New York School of Fine and Applied Art recently held an exhibition of designs for interiors and decorative illustration at the Anderson Galleries, New York. The Paris Ateliers of the school were founded in 1921 and now occupy one of the historical buildings in the Place des Vosges, giving the students a chance to study in an old world atmosphere.

Under the direction of the late Frank Alvah Parsons and that of William M. Odom, founder of the Ateliers and now president of the school, the Place des Vosges establishment has not slumped into just a nest of Parisian stereotype but has kept its balance, making use of the advantages at hand and producing results vigorously flavored with originality.

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Summer Camps



Molly Hand's 1930 art class at Camp Kiniya,
New York

Summer camps are beginning to fill the minds of art students. Each year there are more of them.

Reproduced herewith is an idyllic glimpse of Camp Kiniya, situated on Lake Champlain at Milton, Vt., which is one of the places where the young woman art student can combine a healthful summer at an organized camp with instruction in landscape painting under the criticism of Molly Williams Hand. The class will be small enough to make an informal group, which will paint once a week with Miss Hand, and independently the rest of the time.

The director, Miss Helen C. Van Buren, plans to make this class a nucleus of a small women's art colony, designed to attract those who wish to paint the rugged beauty of the Vermont shore. The Adirondacks are visible from the camp on one side, the Green Mountains on the other.

League Department

[Concluded from page 31]

promised to do all within his power to support it. Judge Tomlinson is a Cornell man, and previously attended Brown University. Six members paid their dues to our Chapter, making a membership of fifteen in all to date.

Prior to the dinner, at a committee meeting of the Portland Branch of University Women, I learned that Noland B. Zane of the Fine Arts Dept. of the University of Oregon was to be the speaker at the luncheon on January 10. Immediately I wrote to him and asked him to be the principal speaker while here at a dinner for the A. A. P. L. Portland Chapter, of which he is now a member. He replied "yes."

Please send the lectures as it seems most convenient, for they will draw students interested in the various phases. I believe we could present one lecture a month, or one every two weeks. If lantern slides or pictures come with the lectures, we would have to consider the expense of a lantern. Or if the A. A. P. L. charges for these lectures, we should have to consider this also. We are trying to secure enough members as quickly as possible so that we may have our By-Laws printed, and, of course, there are always other minor expenses.

More complete information will be sent to the newspapers preceding our January 10 dinner concerning our Portland and Oregon Chapters and its membership and objects. Several newspapers gave us about three inches of space preceding our first dinner. All of the above seemed essential for a worthwhile national organization in Oregon. Many people feel that they cannot support another, so it may take a little time to secure members, but I thoroughly believe it is a much needed organization and will grow, even if slowly. It will take over, perhaps, many people who are now in other societies.

Sincerely yours,

FLORENCE MARSH.

(Mrs. Harold Dickson Marsh, Chairman
Portland and Oregon Chapters, A.A.P.L.
1233 Fairview Blvd., Portland, Oregon.

Where to Show

[This calendar is for the benefit of artists wishing to enter works in competitive and other public exhibitions. Art societies and individuals are asked to help in making it as complete as possible.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—12th International print makers exhibition at Los Angeles Museum; Mar. 1-31 closing date for entry cards, Feb. 7th. Numerous prizes. Address: Secretary Print Makers Society of California, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Washington, D. C.

WASHINGTON WATER COLOR CLUB—34th Annual of the Club at the Corcoran Gallery of Art; Feb. 25-Mar. 25; closing date not announced. Open to all artists. Address: E. E. Graves, Secretary, 4853 Rockwood Parkway, Washington, D. C.

Savannah, Ga.

SOUTHERN STATES ART LEAGUE—11th Annual at the Telfair Academy of Arts and Sciences, Savannah; April 9-30; no closing date announced. Prizes. Address: Southern States Art League, Ethel Hutson, Secretary, 7321 Panola Street, New Orleans, La.

Chicago, Ill.

CHICAGO NO-JURY SOCIETY OF ARTISTS—9th annual in Chicago Evening Post Building; March 7-22; closing date March 2-3. Address: 1221 N. State, Chicago.

Baltimore, Md.

BALTIMORE WATER COLOR CLUB—34th annual in Baltimore Museum; March 4-April 2; closing date Feb. 20. Prizes. Address: Baltimore Museum, Wyman Park.

Springfield, Mass.

SPRINGFIELD ART LEAGUE—12th Annual Members' Exhibition; Springfield City Library; March 14-29; closing date, March 7. Prizes. Address: Harriet R. Lumis, 28 Bedford Rd., Springfield.

Portland, Me.

PORLAND SOCIETY OF ART—Annual Exhibition of Photo Section of Society; April 17-May 18; closing date, March 27. Address: Oliver P. T. Wish, Secretary, L. D. M. Sweat Memorial Art Museum, Portland, Me.

New York, N. Y.

ARCHITECTURAL LEAGUE—46th Annual Exhibition at Grand Central Palace, Lexington Ave. and 46th St.; Apr. 18-25; closing date for entries, Mar. 16. Numerous prizes. Address: Architectural League, 115 East 40th St.

NATIONAL ACADEMY OF DESIGN—106th Annual Exhibition at American Fine Arts Galleries; closing date for entries, Mar. 6. Address: Secretary, Charles C. Curran, 215 West 57th St.

Cincinnati, O.

CINCINNATI MUSEUM ASS'N—37th Annual of American Art; June 1-30; closing date, May 17. Address: Walter H. Siple, Director, Cincinnati Museum, Cincinnati, O.

Cleveland, O.

CLEVELAND ARTISTS AND CRAFTSMEN—13th Annual Exhibition at Cleveland Museum of Art; Apr. 29-June 7. Address: I. T. Frary, Publicity Secretary, Cleveland Museum of Art, Cleveland, O. Station E.

Seattle, Wash.

NORTHWEST PRINT MAKERS—3rd Annual in Henry Gallery, University of Wash.; April 5-30; closing date, April 1. Address: Mrs. Halley Savery, University of Wash., Seattle.

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Final Notice of Professor Martin Fischer's Lecture Course

It is time to enroll.

New York University and the League have prepared the following poster which will soon be distributed widely:

NEW YORK UNIVERSITY COLLEGE OF FINE ARTS

IN COLLABORATION WITH THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

ANNOUNCES—

A Special Course of Fifteen Lectures
"The Artist-Painter's Craftsmanship"
at the

Metropolitan Museum of Art
on consecutive Thursday and Friday evenings
from 8:00-9:40 p. m.

beginning February 5, 1931

PROFESSOR MARTIN FISCHER
of the University of Cincinnati
author of "The Permanent Palette" (1930)

LIST OF LECTURES

- Feb. 5 The Technique of Art Production. Why Do Masterpieces Die?
- Feb. 6 Oil Painting. Building Up a Picture.
- Feb. 12 Oil Painting. The Nature of the Media Used in Oil Painting, Paints, Oils, Varnishes and Grounds.
- Feb. 13 Oil Painting. Classification and Choice of Pigments. Light and Pigment Mixture. The Pigments of the Ancients. The Pigments of the Moderns.
- Feb. 19 Oil Painting. The Pigments of the Moderns.
- Feb. 20 Oil Painting. Layout of a Permanent Palette.
- Feb. 26 Oil Painting. Preparation of Painting Grounds, Old and New.
- Feb. 27 Oil Painting. The Nature of Oils, Varnishes, Gums, Wax and Lacquers.
- Mar. 5 Water Color Painting.
- Mar. 6 Water and Oil Tempera.
- Mar. 12 Gesso, Fresco and Cement.
- Mar. 13 Paper, Pencils, Pastels, Ink and the Graphic Arts.
- Mar. 19 Dyes and Dyeing.
- Mar. 20 Dyes and Dyeing (continued).
- Mar. 26 World-wide Collaboration toward Enduring Art.

The lectures are open to all students, artists and art lovers. They will be illustrated by charts, slides, examples of paintings and experiments, and will be presented from the artist's point of view, in the language of the studio rather than in technical or scientific terms.

Two points of credit will be allowed to regularly enrolled University students.

The fee for the course will be \$22.00, payable in advance.

Early registration is advisable, and should be made at the office of the

Executive Secretary
College of Fine Arts
New York University
250 East 43rd Street
New York City

BRIEF REPORT OF ANNUAL MEETING OF THE A. A. P. L.

January 22 at Fine Arts Building

The League's project of the lectures by Dr. Martin Fischer and Mr. Albert T. Reid's statement regarding the official portrait matter, seem so important at this time that the report of the annual meeting of the League will have to be very brief, due to lack of space.

The meeting was attended by 60 or 70 members. The chairman of the Executive Committee presided. The treasurer reported that the financial affairs of the organization were in satisfactory state. A careful resume of the year's work was read from the secretary, Mr. Conrow. Reports of committee activities during the year were submitted by the chairmen of Legal, Technical, Legislation and Regional Chapter committees.

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[Continued back on page 30]

Big Exhibition of Australian Art Starts Tour of United States



*"Self-Portrait," by A. D. Colquhoun.
In the All-Australian Exhibition.*



"Afternoon Plowing," by Kenneth MacQueen. In the All-Australian Exhibition



"Gymea Waratahs" (Australian Native Flowers), by Margaret Preston.

American art lovers will be afforded their first opportunity of seeing a truly comprehensive showing of Australian art when the Contemporary All-Australian Art Exhibition opens at the International Art Center of Roerich Museum, New York, Feb. 7 under the distinguished patronage of the Prime Minister of Australia. All the varying characteristics of the nation "down under" are embodied in this significant collection of almost 100 oil paintings, water colors and prints, assembled by the Australian Art Association and the leading art societies of the Commonwealth. The Commissioner-General of Australia, Herbert Brookes, is included in the committee of patrons.

Among the well known artists represented are: Hans Heysen, renowned for his landscape work; Rupert Bunny, internationally known as a mural artist; Norman Lindsay, etcher of the nude; Kenneth MacQueen, famous for his color effects; Bernard L. Hall, director of the Melbourne Art Gallery; Sir John Longstaff, president, Australian Art Association; William B. McInnes, known for his child studies in Velasquez backgrounds; George Bell, critic as well as artist; Blamire Young, known for decorative water colors; Mary Cecil Allen, one of the coun-

try's outstanding writers on modern art; Adrian Feint; Louis McCubbin; A. D. Colquhoun; Margaret Preston.

During the course of the exhibition Mary Cecil Allen, American representative of the association, will give a series of lectures on Australian art at the museum. After the close of the New York showing on Feb. 28 the collection will go on tour, seen first at the Arts Club, Washington, D. C. The itinerary: Kansas City Art Institute, April; Brooks Memorial Art Gallery, Memphis, June; Minneapolis Institute of Arts, September; Milwaukee Art Institute, October; Baltimore Museum, November; Albany Institute of History and Art, December.

Mary Cecil Allen wrote in the catalogue: "Art in Australia is less than 100 years old. Two generations only of painters have faced the problems of these new surroundings and these chiefly in Victoria and New South Wales, where the two principal schools of art training belong. The tropical North and the central desert, the aboriginal Australian and the animal life peculiar to the country are so far almost untouched as subject matter. The interests of painters have chiefly centered in the shapes and color variations of the gum tree, the 'Bush' with its

strange interior lighting, the vast stretches of country crossed by pale ribbons of creeks and steeped in sunshine, the inimitable blue and gold of Sydney Harbor and the long grey slopes of densely forested hills.

"Naturally the chief spur to the original art expression has been landscape. The large and flourishing group of figure and portrait painters in Australia have based their practice mainly upon European tradition or contemporary English work. Some have elected to work in London and Paris, have received honors there and only return at intervals to their own country. So far Australian art has been represented abroad almost entirely by these."

"The world after all," wrote Herbert Brookes, "is a symbolic sanctuary and the true artist is one who, as a high priest in this temple, reveals the abundance and the beauty of all life. At their best they discard the mere surface light of sagacity, and disclose the holiness of Beauty by means of an interpenetrating glow of worship. Australia, like every other nation on the earth, has its own peculiar shrine of loveliness and its own interpreters. This exhibition will demonstrate this truth."

Remaking a Museum

The Trocadero ethnological museum, located in a gigantic palace overlooking the beautiful Champ-de-Mars, the Eiffel Tower and the Seine, bore resemblance to an abandoned junk shop prior to 1928. At that time Georges Henri Rivière became assistant to Professor Rivet and now skilled men are gradually transforming the Dust Palace, as the Trocadero has been called, into a magnificent museum. The annual subvention has been increased from \$800 to \$10,000, and substantial donations have been received from the Vicomte de Noailles and a group of 40 South American women.

"Three years hence," said the New York Times, "when the ambitious scheme is completed, the Trocadero will be the most exciting museum in Paris. Its American Indian collections, including 40,000 items, which, according to French authorities, may be considered the richest in the world, will be beautifully displayed in the circular gallery overlooking an imposing panorama.

"The Trocadero owns fantastic curiosities, which may be as singular as the smiling and pickled Venus or the armless Venus of Milo at the Louvre. Among the pieces likely

to make the most profound impression on artists, and that surely deserve two stars in Baedeker, we may mention the gigantic and mysterious head discovered by Pierre Loti in the Eastern Islands, the decorated throne of Behanzin, King of Dahomey, the rarest and probably the most appalling collection of masks from New Caledonia, a carved wood sarcophagus from New Zealand (the most remarkable of its kind) and an early Mexican skull in crystal, one of the most perfect masterpieces known."

Georges Rivière plans to come to New York soon to study the installation in the American Museum of Natural History and the Heye Museum, as he is adding galleries and classifying the Trocadero according to the most improved American methods.

Pfeifer, Illustrator, Is Dead

Herman Pfeifer, illustrator, died recently from asphyxiation by gas at his home in New York. He studied art at the Munich Royal Academy and under Howard Pyle at his school in Wilmington, Del. Examples of his work have appeared for many years in *Harpers*, *The Century Magazine*, *McClure's Magazine* and *Ladies' Home Journal*.

Indian Exposition

The first comprehensive and representative exhibition of arts and crafts of the Indian tribes of the United States will be shown to the American public next fall, according to an announcement made by the Exposition of Indian Tribal Arts, Inc.

The exposition will include examples of the work of 25 tribes of American Indians, consisting of pottery, basketry, textiles, jewelry, beadwork and quillwork. Collections of antiques from museums and private collections will be on display as well as examples of modern work. The plans include the bringing of noted Indian artists, potters, silversmiths and weavers to the exposition to exhibit their own designs and demonstrate their technique.

John Sloan, president, spoke of the enterprise in the New York *Evening Post*: "The aim of the Exposition of Indian Tribal Arts is to present true Indian artistic products, not as curiosities or museum pieces, but as art. We hope that this exposition will gain general recognition and appreciation for the genius of our native first Americans, such as has been accorded the primitive and folk arts of almost every other race and country."

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